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ANGKOR

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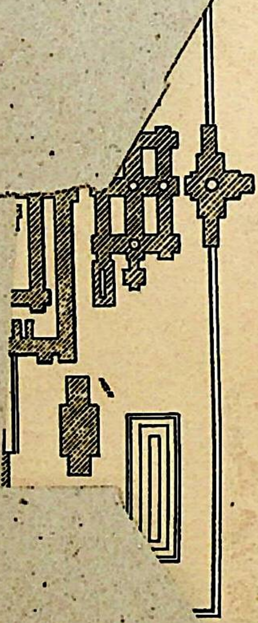

श्री गणेश वर्णी दि. जैन

921

Presented to

Dr. Chaudhary

with respect.

13-8.57

वर्ग संख्या……………… प्राप्ति-संख्या ५२१……………

ग्रन्थ-कार्ड

श्री गणेश वर्णी दि० जैन (शोध) संस्थान

ग्रन्थागार

नरिया, वाराणसी-५

ग्रन्थ नाम ANGKOR……………………………

लेखक……………………………………………

पुस्तक सं. 921
दिनांक.......

ANGKOR

श्री गणेश वर्णी दि. जैन (शोध) संस्थान
पुस्तक सं. 921
दिनांक.......
नरिया, (का. हि. वि. वि.) वाराणसी

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ANGKOR

GUIDE HENRI PARMENTIER

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STORY AND RELIGIONS

The Cambodians who call themselves by the word "Khmer" are known to foreigners as Kambujas, the sons of Kambu (1) which is the name of a legendary ancestor. It seems to be mainly an aboriginal population which was civilised at different times by religious and commercial emigrants from India. It is thus that they received their initial artistic inspiration, but they built their monuments themselves, modifying the Hindu teaching according to their own personality. It is completely erroneous to believe that the present day Cambodian is different from the great artists who raised up the remarkable temples at Angkor and throughout the country. It suffices to observe the wealth of imagination and the subtle sense of observation of the present day artisan in making common objects to find the creator of old (2).

The first region to be Indianised was the Fou-nan (3) whose empire, from the 2nd century of our era, stretched over nearly the whole of Indochina. Cambodia which was at first its vassal, conquered it and took its place about 550 and enjoyed its triumph until the end of the VII^th^ century; but the VIII^th^ was a period of anarchy.

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(1) In this guide the letter "u" in proper nouns is sounded "ou".

(2. "Objets d'art" are available to tourists at the sale-room of the Musée Albert-Sarraut at Phnom-Penh.

(3) Chinese name : ignore the local name.

At the beginning of the IX^th^ century Kind Jayavarman II (802 - 854) unified Cambodia and a series of capitals lightly constructed, as he progressed; one of these occupied an impregnable position on the plain of Phnom-Kulen (1). His successors were the Kings who constructed Angkor and the great temples: in the succeeding reigns, Cambodia was in continual rivalry, alternating successes and reverses, with the Chams (2) who occupied the present Annam and were a people of Malayan origin also civilised by the Hindous whose kingdom, constituted since the 11^th^ century of our era, had its greatest glory from the VI^th^ to the IX^th^; one of the greatest exploits of the Chams was the capture of Angkor in 1177 by a fleet which sailed up the Mekong and the great Lake. The Chams later declined under the repeated blows of the Annamites, a prolific people who over-flowed from the Tonkin and the Northern provinces of Annam.

They weakened the Chams further still by the conquest of its capital near Qui-nhon in 1471. The Khmers did not gain much from the fall of their constant rival, for another enemy soon declared itself, the Siamese, of Thai race (3) who came down from southern China and were civilised by the Khmers after having been their vassals; but they soon revolted against their masters and in a continual series of minor wars finished by dominating in Cambodia. The last kings, who are little known because they ceased to carve their religious foundations in stone, were obliged to give up one by one the northern provinces of Cambodia, abandoned Angkor, which was too openly exposed, in 1342, and brought their capital south to Udong, then to Phnom-Penh where, in 1864, French help allowed them gradually to get back the lost provinces.

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(1) The word "Phnom" in cambodien means "mountain". Pronounce "pnom".

(2) Pronounced "ti", Tiams and Tiampa, for Chau in Chau Say.

(3) Rhymes with "eye".

The religions of which evidence can be found in the ancient Khmer monuments are those which were brought from India. About the year 1000 B.C., the Aryan tribes from the plains of Persia began to pour down towards India which they completely conquered, bringing with them advanced religious conceptions of Vedas, or belief in a universal god with, as its manifestations, a series of divine beings who rule physical phenomena. Man could, by profound concentration, discover in himself what he holds from the eternal fount of the earth : from this is born the habit of ascetism and retreat into isolated places. The need to maintain the purity of the race and its supremacy over the conquered peoples considered as vile and impure, brought about the caste system : men are distinguished one from another because they are born from divers parts of a divine ancestor, and it is impossible to pass from one caste to another. The belief in the transmigration of souls, an attainable goal for the native population, slightly softened the cruelty of this social organism and favoured the birth of the more charitable religion of Buddhism. Towards the VIth century B.C. Prince Siddhartha, the "Monk of the Çakyas family", Çakyamuni, taught that man can snatch himself away from the perpetual evolution of births by the perfect knowledge of cause and effect, the Bodhi. Buddha, " enlightened by the Bodhi " can thus, on death, reach Nirvana, which is non-being or absorption in the universal being. Buddhism reigned almost as complete master for about twelve centuries about the beginning of the Christian era; it died out in India, except in Ceylon, about the VIth century of our era, before hinduism or brahminism which was a fusion of the gods of Vedas and the gods of the conquered race, ruled over by a supreme trinity. Of the three principal gods, Brahma, which was too far removed from common ideas, was only of slight importance, and it was the other two in particular which counted, each one being considered by its faithful as the superior god : Vichnou, the sun of Vedas, Guardian of the world ; Çiva, the ancient Rudra, the God of the Storm, the destroyer and, by the very fact that death permits life, the creator. The infinity of local gods, often clearly obscene or immoral — India had a God of Thieves — came to mingle with the three great gods in the form of avatars. Finally the gods are accompanied by their çaktis, represented by female persons who are considered by superior thinkers as their own energy personified and by vulgar thinkers as their own spouse.

Let us see in a few words their general aspect and the principal characteristics of their legends. Brahma created the world under the influence of Maya the Illusion, and Vichnou preserves it ; the first hardly appears at all, except as a member of the Trimurti, the Indian trinity ; he has four arms and his attributes are the rosary and the ewer ; he is characterised especially by his four heads, of which three only appear on the bas reliefs ; his steed is the sacred goose " hamsa ".

Vichnou is the most beautiful of the gods and the most richly dressed ; he is generally represented with four arms which hold the sword, the mace, the shell and the discus, which was a deadly weapon thrown by hand. His wife is Cri or Lakchmi and like him, of perfect beauty, often represented being sprayed by two elephants. Vichnou, in sleeping eternally on the serpent Ananta floating on the waters, gives birth to Brahma who rises from his nombril on a lotus.

At each cycle of creation he wakes to prevent the world from perishing. He figures twice in the scene of the churning of the sea of milk; as a tortoise holding up the mountain which forms the pivot and the churn; as a flying figure holding it vertical; the link is the serpent drawn by the gods and devils which fight for the amrita, the liquor of immortality, produced by the churning. One of his metamorphosis is Krichna, the charming god of magnificent beauty; as a baby he tears down the trees which hold a mortar where his mother has fastened him; as a youth, he protects his friends, the shepherds and shepherdesses and their flocks by holding up, in the storm, the Mount Govardhana over their heads. The other metamorphosis, which is more human, is Rama; the story of the events in his love life with the beautiful Sita and of his struggles against the giant Ravana, with the aid of the ape-god Hanuman, is the great pœm of the Ramayana which symbolises the conquest of Ceylon by the Aryans; whereas in the other epic, the Mahabharata would recall their fight for the conquest of India.

Vichnou is also represented in the guise of Varaha, the holy boar which recovers from the sea, the earth stolen by a devil. Narasimha, the lion-man, escaping from inside a column to devour one of his contemptors; he has the head of a lion, four arms, and he is carrying accross his knees a human body whose entrails he is tearing out; Vamana, the dwarf brahman, who obtains from a devil become master of the earth what he can cover in three steps; he then transforms himself into a giant, Trivikrama, and seizes the world in three great strides from the bottom of the sea to the heights of the skies. The steed of Vichnou is Garuda, the holy vulture, the born enemy of the nagas, or serpents, which are generally shown in the most venimous species, the hooded cobra.

The cult of Çiva is less exclusive than that of Vichnou and the portraits of the other gods can be found in his sanctuaries, where Vichnou's temples are generally closed to any representation of Çiva. The latter is most frequently adored in the form of the linnga (1). Considered as the symbol of the eternal and universal spirit, this emblem develops from a square shape, through octagonal, to cylindrical; this complex form, which is very frequent in Indochina, has its three parts relating respectively from bottom to top to Brahma, Vichnou and Çiva. In Cambodia, the very essence of royalty was represented by a linnga, the Royal God. Çiva appears in a series of guises: as Nataraja, the King of Dancers, he executes a sacred dance which gives movement to the world, the tandava, in front of the assembled gods; he has then four arms; — Linngodbhava is the manifestation of Çiva in the linnga. Vichnou, represented as a boar, flees the earth to his base; Brahma, as a bird, tries to fly over it and precedence should go to the winner, and the ages pass without their reaching the two extremities. The Ardhanari or hermaphrodite Çiva, is very rare in Indochina, whereas the Harihara, made up in vertical halves by Çiva and Vichnou was one of the favourite gods of Fou-nan.

Sa Çakti, Uma or Parvati, often figures in the beginning in Cambodia in the form of Mahisasuramardini, the conqueror of the buffalo-devil whose head is often seen at her feet. The steed of Çiva is the bull Nandin; Ganeça is the son of Çiva; the god decapitates him in a moment of rage without recognising him; then he brings him back to life by sticking an elephant's head on his shoulders; he is often shown thus with four arms.

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(1) The phallus, naturalistic in the beginning, and conventional in the classical art.

Certain vedic gods, despoiled of their splendour, such as Indra, god of the clouds seated on the triple elephant Airavata,or Surya, the sun, on his chariot, only remain as decorative motives in Cambodia.

While Buddhism was dying out in India it enjoyed a prosperous career in Indochina beside Brahminism, with which it rarely came into difficulties ; on the contrary the two faiths were more frequently associated by the kings which founded them. Buddhism was divided into two main sects, namely those of the Little and the Big Vehicle, Hinayanism and Mahayanism. Although they appeared in Indochina in the reverse order we will mention first the former, the Little Vehicle from which the latter derives. It is Buddha who takes the whole place in the system of the little Vehicle. He is shown in the scenes of his past life : he leaves the family home and retires into the forest where the elephant and the monkey come and adore him and bring him food when, in his ascetism, he risks dying of hunger. The serpent protects him against the storms during his long meditation under the tree of Bodhi, the banyan or "ficus religiosa" planted in the pagodas to his memory. He is then struggling with the devil Mâra which tries to stop him from bringing salvation to mankind. Seated on the coils of the naga he touches the earth with his finger and asks it to testify to the great number of his good works ; now, in India, a gift is always accompanied by pouring a few drops of water and the charity of Buddha had been so great in his former lives that water flowed out in torrents from the hair of the earth and submerged the army of Mâra ; the devil has no greater success when sending his delightful daughters to tempt the sage.

Buddha is generally dressed as a monk with a cloak covering the left shoulder, without jewels, but having the lobes of his ears elongated into two long strips caused by having previously worn the ear rings which is one of the characteristic jewels of the ancient hindus. The forehead generally has a kind of wart, or ournâ which in Indochina is usually replaced by a simple sign ; the top of the head sticks out in a kind of protuberance, or ouchnicha, which here becomes a chignon and later ends in a flame. In Cambodia, and more often in Siam and Laos, Buddha is often richly decorated with royal insignia ; this is the result of the legend whereby one of his faithful, disappointed to find him always represented humbly like a monk, succeeds in seeing him appear in the guise of the universal sovereign, which corresponds more closely with his superiority over all the beings of the world. His principal gestures are : hands on his lap, symbolising meditation, hands stretched out showing the palms in a reassuring gesture, finally with his hands clasped by the first fingers indicating the linking of cause and effect. Buddha is about the only figure which can be represented as the doctrine of the Little Vehicle and his portraits are reproduced in large numbers and almost alone on the modern altars which are almost without exception of that faith.

The doctrine of the Great Vehicle which was the form first adopted in Cambodia and which was especially popular under the reign of Jayavarman VII, adopted all the gods of hinduism, subordinatin? them only to Buddha. The most important place in the cult is given to the bodhisattvas, i.e. to those human beings who, having arrived at perfect understanding, postpone, through love, their entry into Nirvâna to help mankind to attain it. Each era has its own Buddha and its Bodhisattva and that of the present cycle is Avalokiteçvara or Lokeçvara ; he is represented as a monk with the corresponding face of Buddha, named Amitabha with his chignon ; he often has four arms in which he holds the flash and packet of olles, which are the palm leaves on which the doctrine is written ; he can have a large number of heads and multiple arms, but most frequently he is characterised by four faces which allow him to cast his saving eye in all directions, and it is thus that he appears on the portals of Angkor Thom and of the Bayon, being an old motif, which already existed in the VIth century in the brick towers of the monastery of Nâlanda in the North of India. He can radiate in all directions to carry his succour, but the mason having found some difficulty in demonstrating this shows him covered with a kind of coat of mail with the links of the mail made of tiny buddhas. Other legends show him transformed into a heavenly horse which carries off the unfortunate wrecked traders from a desert island where they would have been devoured by terrible vampires. He also has a feminine form, the Prajnaparamita or Târâ, which is the doctrine itself, in the guise of a woman with four arms and Buddha in the chignon. She often appears in the buddhist trinity : the seated Buddha is in the centre with Avalokiteçvara or Târâ both standing. All buddhist portraits have their eyes cast down, absorbed in meditation, while the lips are half open in a thin smile.

The buddhist monk in both systems, vowed to chastity, should have no personal possessions and gets his nourishment from gifts which he begs in the morning and brings back to the monastery to be consumed before mid-day, for he may not eat later. The rest of the day is devoted to meditation and he must make a general and public confession every fortnight, which, of course, becomes a simple recital of possible sins and their punishment. Equally he must wear second-hand clothes and even rags gathered in the cemeteries ; the respect which the faithful have for these men makes the gift of new clothes and the support of the " bonzes " a pious work and these together with listening to the sermons which the monks must make at certain times, and the worship of the statues of Buddha in the pagodas, are the only religious practices of the lay members of the Little Vehicle.

The faith is easier for the devout of the Great Vehicle, for in Avalokiteçvara and in the other bodhisattvas they find living beings, who, it is true, have only a mythical life, but who are not annihilated in the Nirvâna : the prayers which are made to them can therefore be heard and the offerings made to them can be appreciated.

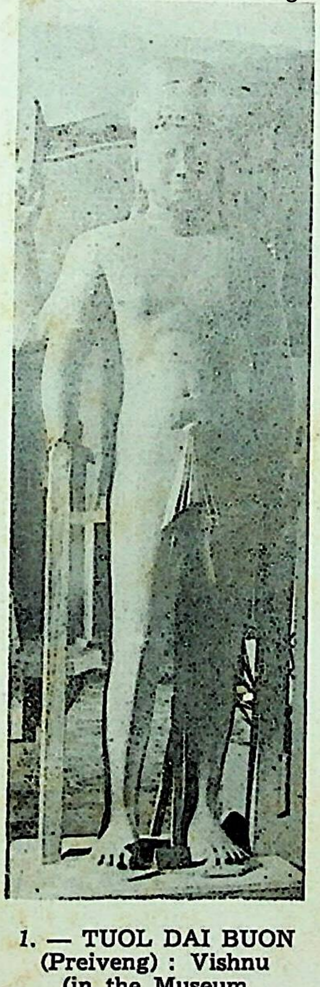
In Hinduism, the cult which is performed by the priest surrounds the god with the attention which would be given to a living person : the priest awakes him, washes, dresses him, offers him meals prepared in the temple kitchens, amuses him with dances of the bayadères ; on certain feasts the god is exposed to the worship of the faithful in a special room and he is carried in procession to visit the other gods. Apart from these occasions the devout may only worship the god and make his offerings from a distance and only the priest may carry them to him. Another pious work is the pilgrimage, the merit of which the faithful sometimes increase by increasing the difficulty, such as by travelling on their knees.

The anthropomorphic images of Çiva also have a similar cult.

A special privilege enjoyed by the linnga consists of shower baths, for it is a common saying that he is as desirous of refreshing baths as Vichnou is of robes. It is this which justifies the presence of linngas at the bottom of certain rivers. The elongated spout of the wash-tub situated to the left of the god on his pedestal, which is very commonly used in Indochina, is thus more easily explained in the case of the linnga than in that of an ordinary statue.

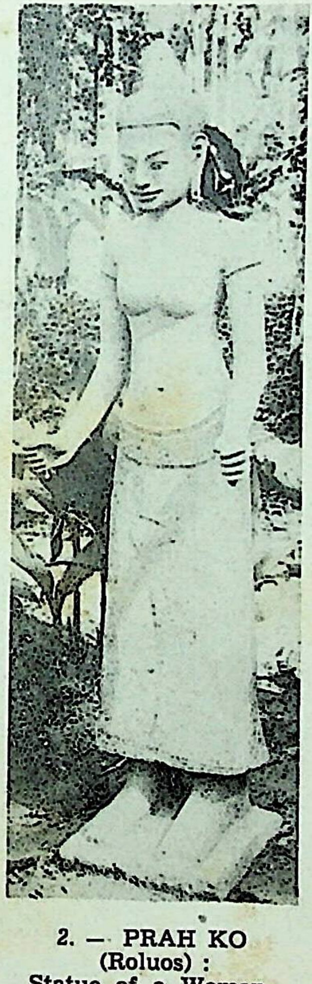
The modern hindu temple resembles the ancient one. The buddhism of the Little Vehicle demands a large room where the statue of the sage is situated and which the faithful come to honour by gifts of flowers and offerings and before which the priests gather for prayers and communal acts like confession and sermons. In addition to this, the system of the Great Vehicle imposes chapels for the associated divinities.

In the hindu temples, the divinity needs a simple cell where, for the most part, only the priest enters, and to avoid an impression of meanness, the edifice rises to a considerable height. A large hall in front is necessary to expose the god at certain feasts, for common prayers at the moment of departure and return of the processions and, doubtless also, for the dance of the Indian notch dancers. Other sanctuaries, which may be more or less numerous, contain the secondary gods or those of the family of the divinity. A shelter near the front will contain the god's steed, Nandu or Garuda, in case he wants to leave his abode freely, and sometimes the horse may stand in wait for him at four different points. Pavilions give access to the different enclosures ; these are known to the Hindus as "gopouras", from two words which mean "town of the cows", because these constructions are, in India, generally invaded by the sacred cattle ; a double entrance seems to have been placed under the protection of a divinity sheltered in a central hall. Finally this monument usually contains some special buildings, such as treasury and library, depositories for the enormous stocks of grain from the rich lands belonging to the temples, shelters for pilgrims and living quarters for the numerous servants attached to the god, for his domestic animals, and for his procession transport, etc. Naturally most of these annexes have not come down to us as they were lightly built, but the huge surfaces included in the external enclosures show that their importance must have been considerable, and various inscriptions regarding religious institutions, indicate fantastic figures concerning these buildings.



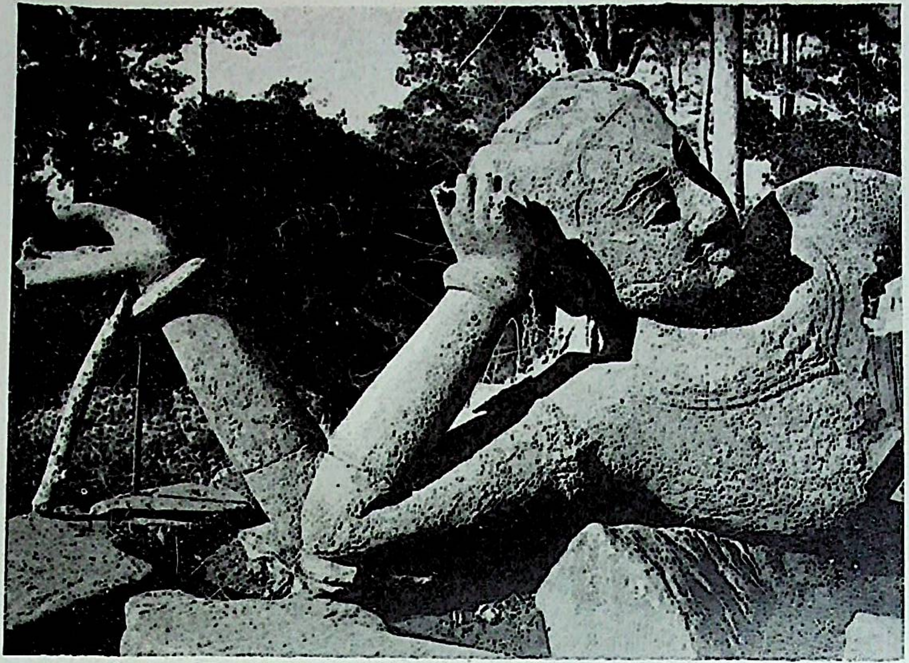
1. — TUOL DAI BUON
(Preiveng) : Vishnu
(in the Museum
at Phnom-Penh).

Photo by R. DALET



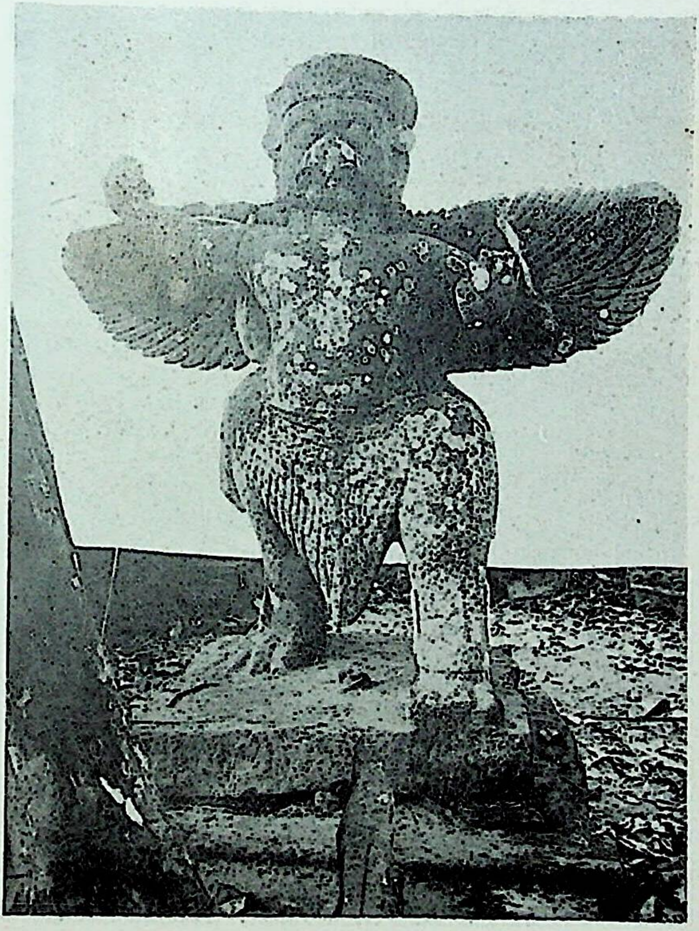
2. — PRAH KO
(Roluos) :
Statue of a Woman.

Photo by E.F.E.-O.



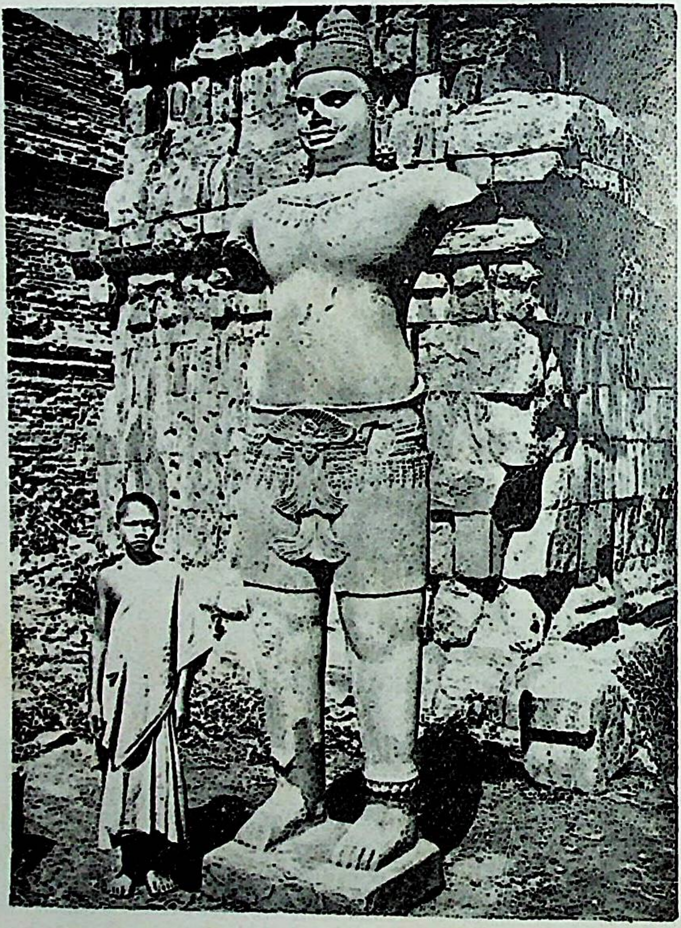
5. — **WESTERN MEBON**: Sleeping Vishnu
(in the Museum at Siemreap).

Photo by E.F.E.-O.



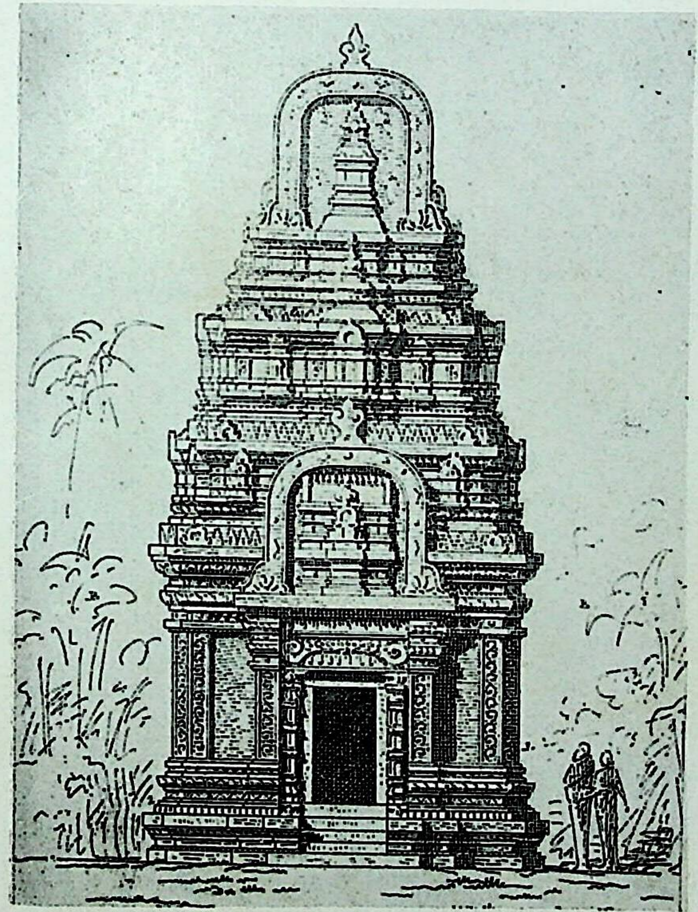
6. — KOH KER:
A Garuda Walking behind the Nâga.

Photo by E.F.E.-O.



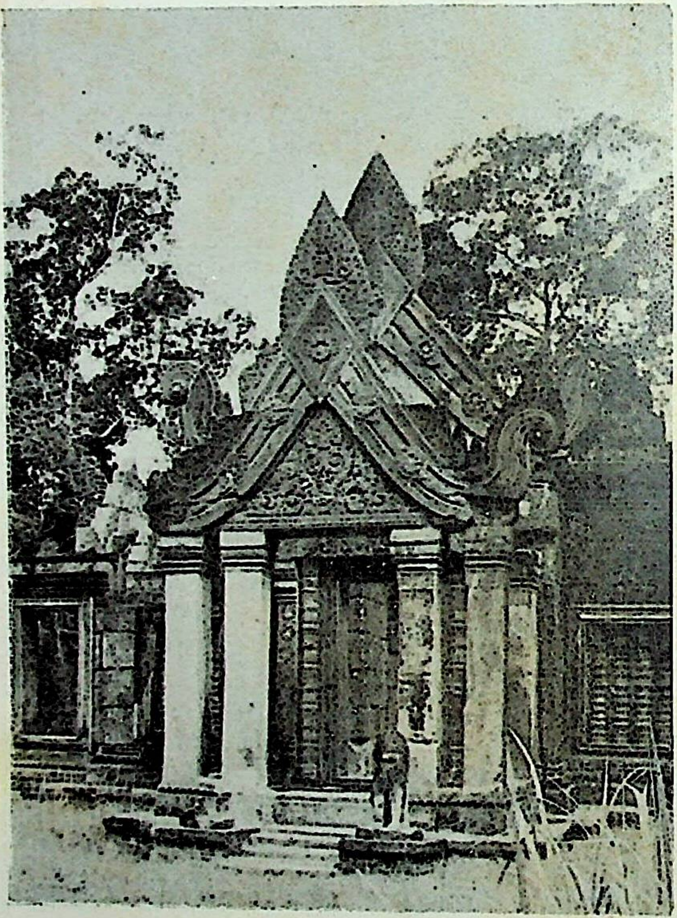
7. — PHNOM KROM : A Defender of the Door.

Photo by E.F.E.-O.



8. — PRASAT PHUM PRASAT (Kompong Thom) : A Tower in the Art of the Pre-Angkorian Epoch.

Pen Sketch by H. PARMENTIER



9. — BANTEAY SREI :
The Second Eastern Portico.

Photo by R. Dalet

ARCHITECTURE

The ancient Cambodian temple has only survived in its strong form and the numberless lightly built sanctuaries have, of course, left no trace. The principal element of the temple is the prasat, a high tower which can, in exceptional cases, have an open bay in each face, but which normally has only a true one in the east and three false ones on the other sides. In the last period, all were often sheltered by porches. In addition, there were various annexes in masonry and finally the whole was linked up by stone galleries.

In the construction of these temples, Khmer art has used various materials and numerous themes. Durable materials used are bricks, laterite and sandstone. Khmer bricks, which are generally of excellent manufacture, are polished grain on grain and are fixed with an unknown binding material, doubtless vegetable, which can be seen when the bricks are separated — a difficult operation — by the traces of dried mud left when the invisible joint is turned. The binding is extremely strong and brick masonry almost forms a monolith, as long as the joint is not exposed to the weather. Laterite is a stone ressembling our millstone and it forms nearly the whole of the sub-soil of Cambodia. It cannot be finely carved and can only be used in rough work, such as walls and roofs. The sandstone is the noble material used for decoration and has no visible joint, being also turned block upon block without any binding material.

The most ancient monuments, such as those of Fou-nan and those of primitive art, are to be found as isolated towers. Right from the beginning of classical art, two systems enter into competition : one surrounds the central group with a series of concentric enclosures, which are somewhat elongated towards the eastern entrance only ; the other couples them on the east-west axis.

Khmer art does not show a rigorously continuous art, although it is united on the whole by a double current of thought : First, the contribution from Indian sources, which may have been renewed several times, but always when the principal buildings in the country were in light construction ; second, the native influence ; the first had a greater importance in the beginning, but the second dominates in the development of classical art.

The art of Fou-nan, the source of which is difficult to determine exaclty, particularly as the buildings, which can be attributed to it, do not show a clear type of construction, was born from the first wave of Hindu influence. It consists of isolated brick towers with bare walls, under a pyramid of several small tiers, terminating in a minute vault, with two spires, after a common fashion in India. The doors, which were the only parts decorated by a cornice, generally have an arch held up by makaras (1). Besides these buildings in masonry, the best preserved of which are at Sambor Prei Kuk, to the north of Kompong Thom, and at Banteay Prei Nokor, between Kompong Cham and Cochinchina, there must have been numerous sanctuaries in light construction, the only remaining trace of which is the idols which they sheltered; linngas decorated mainly by a minute head of Çiva in fluted wood and statues with a marked Indian character; their clothes hug the body in the images of Buddha as in the others; they normally stand out in front of a hollow vault, which facilitated their construction.

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(1) The makaras is a legendary fish of huge size, which carries the head of the biggest land animal, the elephant, its tail is generally in the form of a rich bunch of foliage drawn rather like the tail of a cock.

Early Cambodia, after the subjection of Fou-nan about 550 A.D. till the end of the VII th century, shows as a first form of Khmer art, the primitive art, which is also known as pre-angkorian art because, for long, it was thought to be absent from the region of Angkor, where, in fact, it is little found. There are charming brick towers, generally constructed in rectangular form, surmounted by two or three large tiers and ending in a spired vault, which is bigger than in the earlier arch. The principal decoration of the walls consists of fine drawings of buildings, in light construction with curved roofs. All these buildings have carved decoration in the brick, which are directly inspired by India, and the sculptors art, which is not clearly distinguished from that of the preceding period, closely recalls that of the civilizing country. It is rare for these towers to be found together in large numbers; the richest is that of the ancient town of Sambor Prei Kuk, which the tourist can visit without too much difficulty, from Kompong Thom, being about 25 km. away. Anyone who cannot go as far as that, can see a fine example of this art in the little sanctuary of Phum Prasat (1), on the return journey, half way between Siem Réap and Phnom-Penh. With the IX th century, the classical art begins in Cambodia. It is not exactly the continuation of the primitive art which seems to have been partly lost in the torment of the VIII th century. It is really the transformation of the light construction by the use of strong materials, which was considerably developed during the half century, when Jayavarman II advanced successively his temporary capitals. The contrast is shown by the end of the decoration of the outside walls, with pictures of buildings, and the substitution for the simple inverted "U" façade of the primitive art with a façade of the same type, but with foliated cusps of which there had not been the slightest sign in the art of the preceding period, and especially by the progressing disappearance of this façade in favour of the gothic façade brought by the light construction, and resulting from a purely native form which was also successful in the Champa. Indravarman I (877-889) opened up the era of the great buildings in his capital, which was near the place where Angkor was to grow up, with the beautiful temples of Bakong and Prah Ko. Yaçovarman, his son (899 to about 910) built the monument of Lolei, and then, came to found the first Angkor around Phnom Bakheng; he installed, at least in light construction, a certain number of temples in the North of Cambodia; the most famous of these is Prah Vihear. One of his successors, Jayavarman IV (921-942) created a new capital at Koh Ker, about 100 km. north-east. Râjendravarman II, his eldest son (944-968) restored the capital to Angkor but did not take the same site as in the beginning, leaving the temple of Phnom Bakheng which remains unfinished. He built a new city with a pyramidical building in the middle, called the Phimeanakas, which, in its first form, was only built up to the gallery; he also built the eastern Mébon, the Prasat Bat Chum and the great monument of Prê Rup. Jayavarman V (968-1001) continued his work, enlarged the palace by the construction of the Royal enclosure with its beautiful gopouras; he doubtless started the Ta Keo pyramid, which his death left unfinished and the North Kleang, or annexe of the Palace. The delightful temple of Banteay Srei, about 30 km. from Angkor, was built under his reign.

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(1) See Photo. Nº 8, drawing by H. Parmentier.

During the whole of the XIth century, there were two rival systems ; solid buildings with curved roofs, which were copies of the light constructions of Indian origin, and mixed edifices with pointed roofs which were of local origin. In the fine temple of Banteay Srei built about theend of the X th century, the contrast is easily distinguishable, but it is noticeable well before and can be seen in the first great monuments, as in the temple of Prah Ko of Indravarman I.

The masonry, with which the Khmers first attempted to carry out lasting constructions, was the method continuously used in primitive art and in the art of the neighbouring country, the Champa — bricks highly polished on each other and joined by the powerful unknown binder. At the same time, for those parts for which brick is insufficient to fulfil the necessary rôle, the new architecture tries to substitute sandstone, which is quarried in long blocks and offers greater possibilities, for perishable wood. The stumbling block is the difficulty of building the roofs along their whole length, so that in building light temples, only the pillars can be constructed of sandstone ; the stone vault is then impossible, and they must be made to carry roofs of rough brickwork or tiles. At Angkor, hardly any specimens remain and the best are at Koh Ker and at Banteay Srei. When galleries or long halls have to be roofed on two walls — the continuity of which is stronger than that of dispersed pillars — the architect must, nevertheless, bring the walls together to a point where the vault is restricted to a few blocks, as in the lovely little gallery of Phimeanakas where two men cannot pass abreast ; if he needs greater width, he is obliged to abandon stone and to use bricks which, with the strong binding, almost form a complete monolith. It is thus that the galleries of the second floor of Ta Keo and the halls of the Gopouras in the

Royal Enclosure are built. Anything wider, even if it has strong walls, can only have a light roof. This is the case at Kleang North, whence the roof has disappeared, but where the emplacement and the shape still show the marks of the long beams which support horizontally the inclined surfaces of tiles. One may wonder why the Cambodians were so limited in their ability to use the stone vault and whv they were unable to use wider surfaces. It is because the Khmers, like their masters the Hindus, never wanted to use the cantilever vault : the lie of the stone remains horizontal instead of converging towards a centre and the seatings jut out towards each other. But this overhang is very restricted.

The exterior decoration of the brick buildings was obtained by employing beautifully carved coatings, which were easily stuck to the stone-work, and which were ornamented, not by moulding, but by direct carving as on stone. The outside walls of the towers were adorned with remarkable figures of dvarapalas or temple guards, gods and devils alternating, and by tevodas and asparas, which are gracious female figures, celestial dancers and servants. The doors carry sumptuous scenery, with lintels of an extraordinary richness of workmanship : the most beautiful are the original ones at the Bakong, constructed by Indravarman I. In those distant times, the graceful motive of the balustrade consisting of a Naga, held up in the air on dies, had not yet been invented, but there is the more powerful form of the enormous serpent, more than a metre in diameter, crawling along the ground, its head and tail rising up in huge masses at each end of the avenues. There is an admirable example at the temple of Bakong.

The centre of the temple is often a pyramid, consisting of a few tiers only ; it is not seen today in its original form, for it seems to form a whole and to have been conceived as such, whereas in fact, it was never anything other than the huge tiered foundation of a high tower in light construction. It has, of course disappeared everywhere, except at Bakong where, although ruined, it has been rebuilt ; moreover, it is of later date and certainly replaced a light tower of the period of the pyramid.

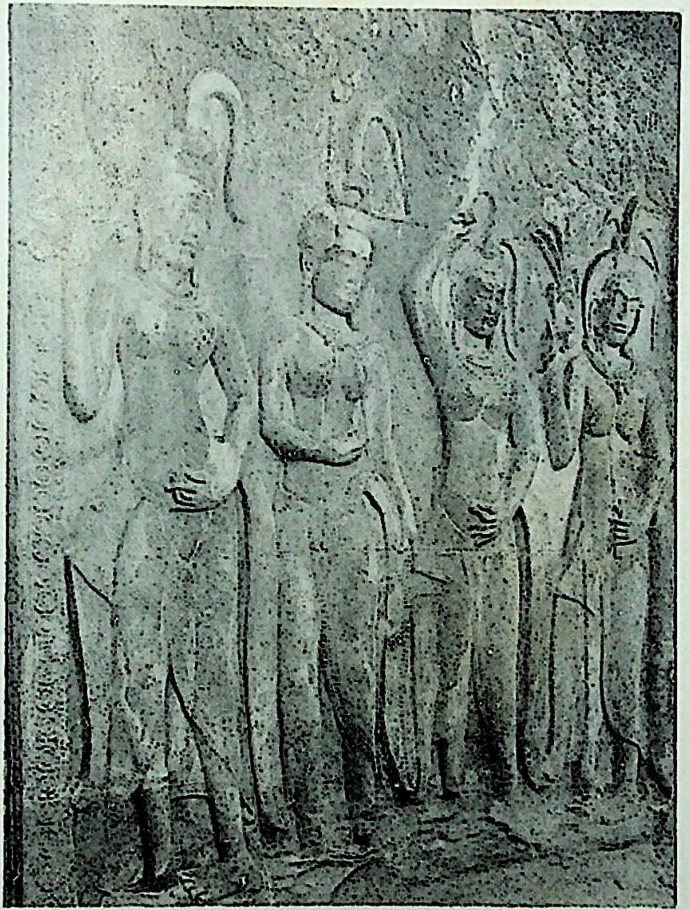
In primitive art, the walls of buildings were decorated with small scale reproductions of other edifices ; the temples of classical art no longer reproduced them in these places, but brought them out at another point, namely, at the corners of each storey which were decorated with delicate models of prasat. Banteay Srei and the gopouras of the Royal Enclosure have preserved some delightful examples of this corner amortizement — but they are also the last examples. With this period, ends the reign of brick and plaster, whereas the lovely temple of Banteay Srei brings in the triumph of sandstone building.

In the XIth century Suryavarman I (1002-1049) terminated the Phimeanakas by adding the upper pyramid, and its high light prasat dissappeared ; to commemorate his rule over the whole of Cambodia, where he had just usurped power, he multiplied the royal establishments in all the temples throughout the country and bound his great vassals by solemn oaths of fidelity, inscribed on the eastern gopoura of the Royal Enclosure and on the south Kleang which he built ; he also constructed the temple of Phnom Chisor, outside Angkor, and various monuments near Battambang.

His successor Udayadityarman II (1049-1065) modified the capital and gave it a new centre, the Baphuon, a remarkable monument all in sandstone, where a type of construction, which appeared in the preceding period, triumphs. To prevent the lintel from breaking, the idea was conceived of using wood by cutting a flute carrying a strong sheathed beam in the upper seating. On the other hand, this ingenious system condemned the monument to total ruin when, inevitably, the wood perished. The Baphoun shows this system used everywhere, and this arrangement certainly contributed to its complete ruin. In this temple, as at Banteay Srei, the pointed façade triumphed. It shows a curious arrangement giving a charming effect, again borrowed from light construction: the carved panel of the spandrel appears to be held by a moulded beam made of stone. Here, we see the first example of the vaulted gallery in sandstone on piles, but it is only an illusion. The walls of the temple were covered with almost continous carving at the points where the plaster decoration nearly always left bare patches. The new arrangement, which gives no rest to the eye, soon became general. A specialized form of this continuous decoration is a series of panels of scenes in bas-relief and rosettes.

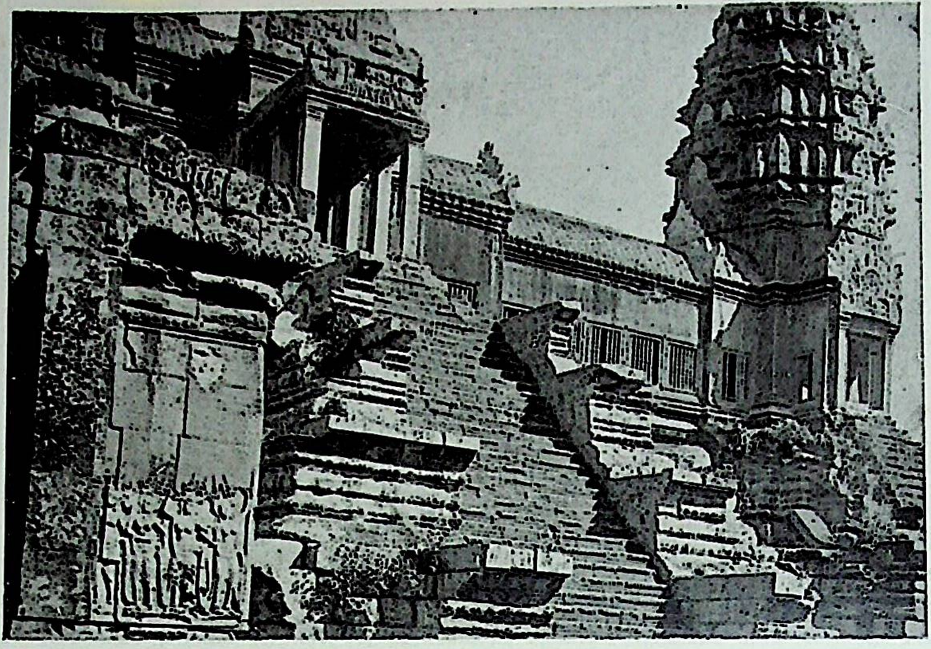
Between Udayadityavarman II and Suryavarman II, from the Baphuon to Angkor Vat, there are hardly fifty years, but the change in architecture is considerable. In shape, the tevodas of the recesses have a very special appearance, characterized by the extraordinary richness of the costumes and head-dresses. More, the appearance of the vaulted gallery on columns, and of the balustrade in naga on dies, modifies the look of the existent buildings by allowing a return to long light art motives, which connect the high buildings by the interminable horizontal lines of the galleries. The gallery on columns, with sandstone vault assisted by a sheathed beam, was carried out at Prah Khan. The result was a renewed confidence in the use of sandstone—to great confidence in fact, for at the temple of Beng Mealea, at the foot of the Kulen, a whole courtyard in the form of a cross was erected without the aid of these beams. But this new boldness was too great and this remarkable attempt did not last, at least not until our times. The attempt was not crowned with lasting success until the following reign at Angkor Vat.

Suryavarman II (1113 to about 1152) may have built the lovely monuments of Chau Say Tevoda and of Thommanom and



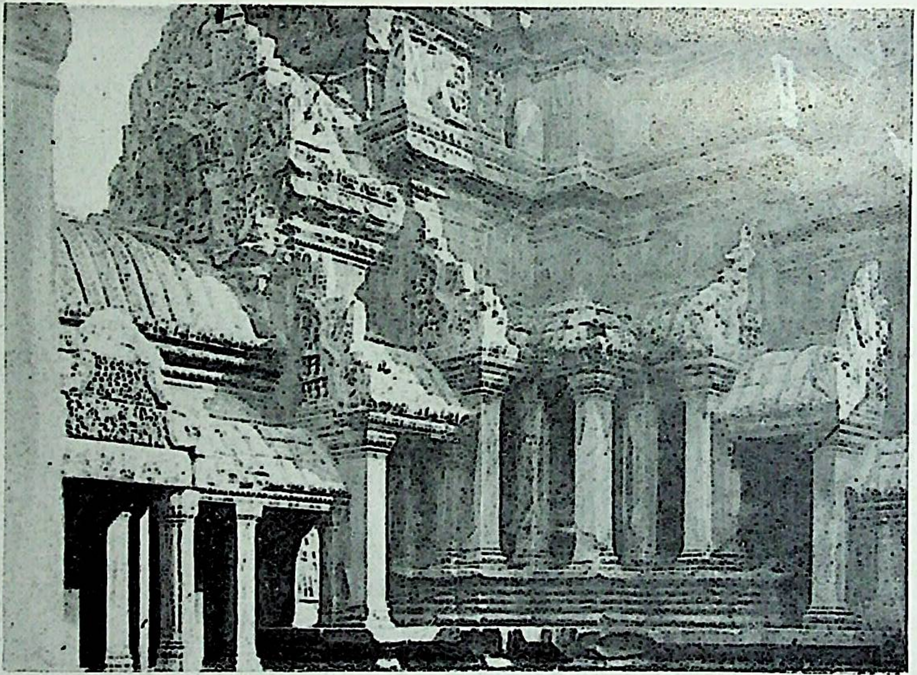
10. — ANGKOR VAT :
Apsaras on the Wall of the Library in the Second Court.

Photo by R. DALET



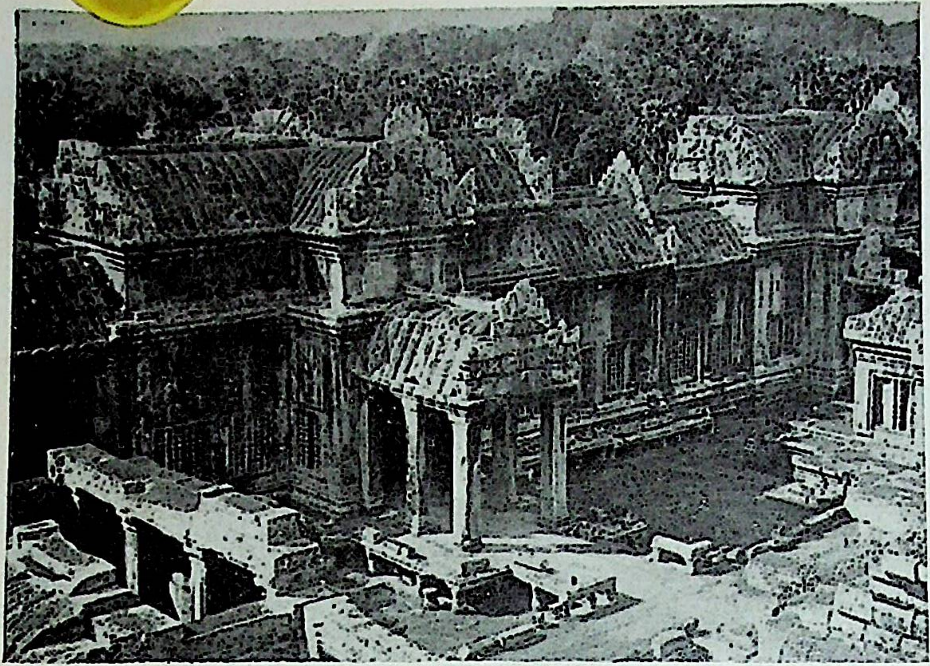
11. — ANGKOR VAT :
The Great Staircase in the Central Tower.

Photo by R. DALET



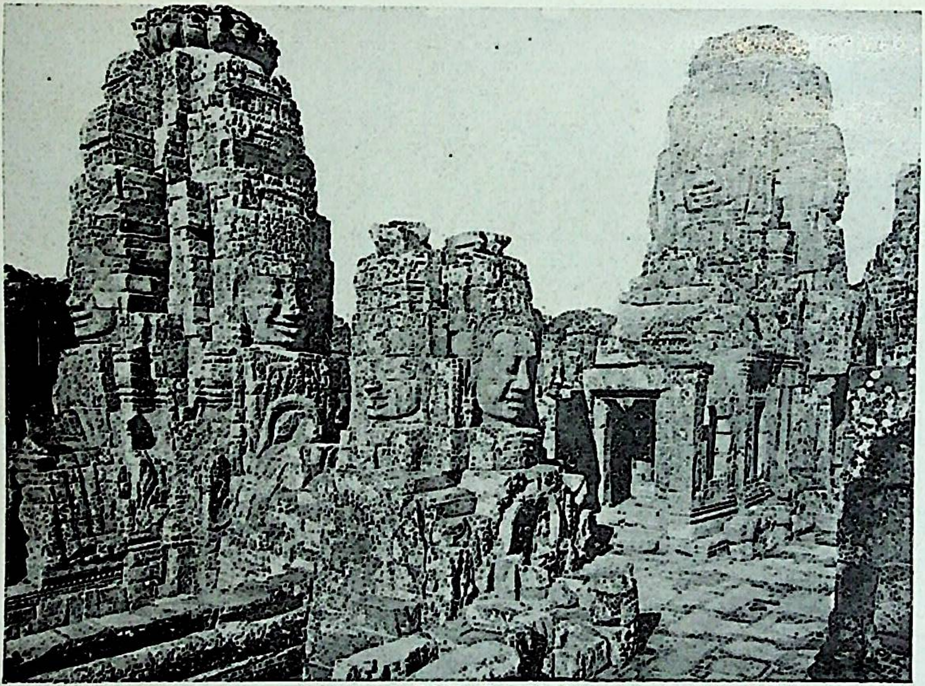
12. — ANGKOR VAT :
The Northeast Corner of the Central Tower.

Photo by R. Dalet



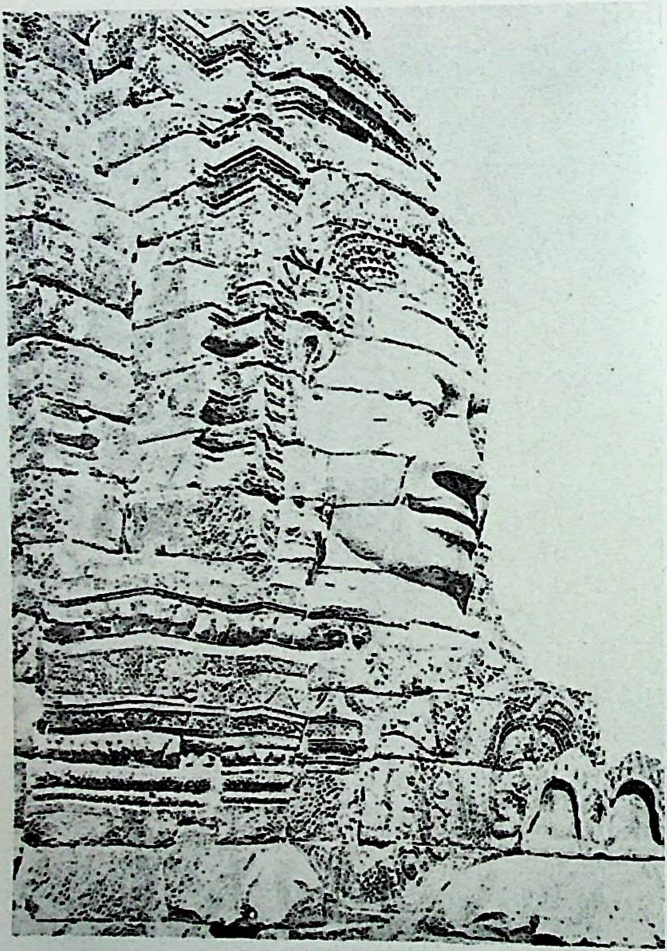
13. — ANGKOR VAT :
The Second Court at the Foot of the Great Staircase.

Photo by R. Dalet



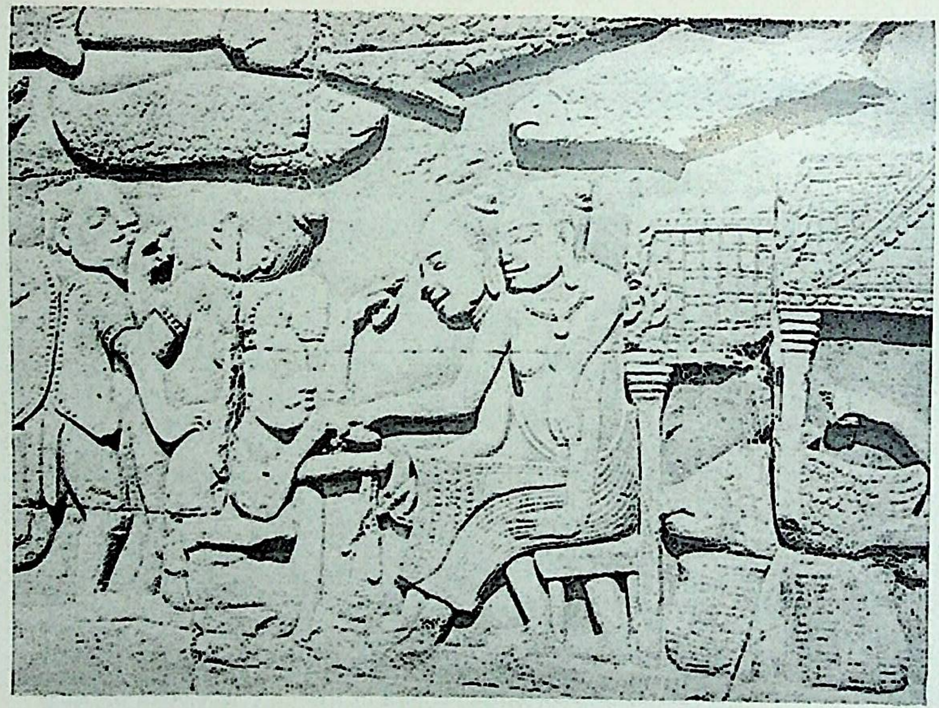
14. — THE BAYON :
The Southeast Part of the Highest Terrace.

Photo by E.F.E.-O.



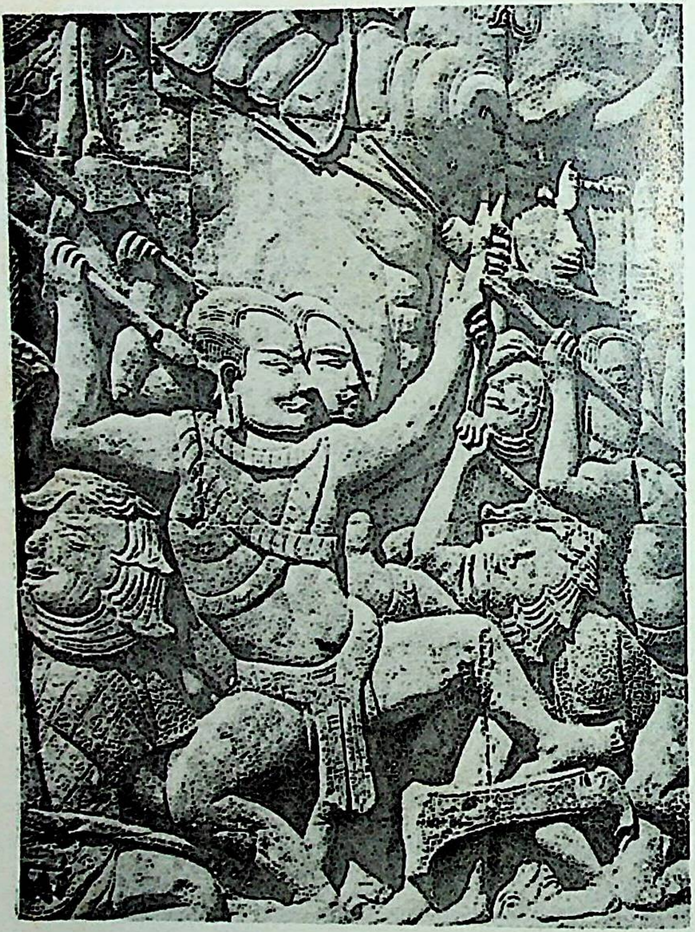
15. — THE BAYON :
One of the Towers on the North Side.

Photo by E.F.E.-O.



16. — THE BAYON : Bas-relief on the Eastern Part of the South Side : The Fortune Teller.

Photo by **R. DALET**



17. — **THE BAYON**: Bas-relief in the Southern Part of the East Side: Warfare.

Photo by R. DALET

he certainly built Angkor Vat, which marks a culminating point in the evolution of Khmer art. The architectural composition of it is admirable and the decorative sculpture is kept at very reasonable proportions. Angkor Vat shows several new decorative motives, great tevodas in separate groups at the foot of the tower faces, and conical superstructures, which is a double system found subsequently only in Cambodia; and the decoration of the bottom of galleries by scenes in relief, corresponding with the paintings on light constructions, which we will soon find in the later reigns.

From the beginning of the XIth century, the prasat was accompanied by four wing-porches in front of a door and blind doors, and uniting the whole into a great front hall which comes to have a permanent shape. In this system, there are two opposing forms; in the one, the tower rises in one pure line showing the bare rib of its centre; in the other, the cornices of the wings all swing round to encircle the principal block and the edifice is broken in its height. The two sanctuaries of Thommanom and Chau Say Tevoda show the two opposing systems of Angkor. At Angkor Vat the second of the two is preferred and it dominates subsequently till the end.

Jayavarman VII (1181 to after 1201) reconstructed the town, which had been pillaged by the Chame fleet in 1177, on a narrower plan, which allowed him to surround it with strong walls and he rebuilt, this time in sandstone, most of the lightly constructed temples which had disappeared in the fire. A fervent buddhist, he consecrated the town and the monuments to Avalokitecvara, and placed them under the protection of his four enormous faces. He raised the Bayon in the new centre of the town, the present Angkor Thom, enlarged the slightly older temples of Banteay Kedei and Ta Prohm, built the great Prah Khan group, with its little isle of Neak Pean; furthermore he erected a series of monuments around Angkor. He also enlarged the temple of Bankeay Chhmar, which had been built shortly before in the region of Battambang, and he doubtless also constructed the temple of Vat Nokor near Kampong Cham; finally, he covered Cambodia with a series of roads raised above the level of the swamps, with decorated bridges, (1), on all the rivers and bordered with shelters for pilgrims every 15 km. He enriched the country with a series of hospitals.

Sandstone became the normal material used, and the vaulted gallery had no secret for the Khmers who, indeed, showed very great daring in its use. Then, sculpture took a prominent place: sandstone masonry allowed the use of masses which were impossible in light architecture: thus, a great triumph is achieved when the whole edifice can, as in the case of the gates of Angkor Thom, be carried by some group of huge elephants, or be changed into great faces of Avalokitecvara, as at Bayon. But the production in great numbers of works, involves a painful negligence in their execution, both in reconstruction of the numerous temples destroyed by the Chams in their passage and in the carved decorations.

After this glorious reign, marked by the vengeance wreaked by the sovereign on his daring neighbours, history becomes confused because his successors seem to have lost the habit of carving inscriptions on the temples. A reaction against the cumbersome buddhism of Jayavarman VII caused the disappearance of numerous buddhas, or their transformation into linngas. Few monuments can be attributed with certainty to this period: in Angkor itself, the temples 486 and 487 and the fine sculptured terrace behind the Phimeanakas and, further away, the monument of Ta Prohm de Bati between Phnom-Penh and the town of Ta-Kéo, are attributed to this period. These various monuments follow the traditional khmer development, but it appears that the weakening of the country prevented the construction of large groups in sandstone, and that light contruction regained some of its past importance.

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(1) One can be seen on the road from Siem Reap to Phnom-Penh: it is called Spean Prapteus, 60Km. from Siem Reap.

It is not known, exactly, at what period the Little Vehicle form of buddhism triumphed in Cambodia, whether it was imported by the conquering Siamese or whether, having been previously adopted, it assisted this conquest. It seems that the establishment of the great images of Buddha, in the Baphuon and on the summit of the Bakheng, should be attributed to the Little Vehicle, if one is to judge by the shape of the pedestal carrying the image at Bakheng. It also seems difficult to attribute the vast terracings of the Royal Enclosure to the Siamese.

This people seems to have begun to shake off the yoke of Cambodia quite easily, and its unfailing progress brought about the abandonment of Angkor in 1432. After that, nothing was built, except a few remarkable stoupas, such as at Bakan in the Pursat region, that of Phnom-Penh, erected in the XV th century, doubtless on an artificial mound, and the funereal stoupas of Udong, which are greatly elongated and raise their striking silhouette from the top of a hill, a few kilometres from the river, and about thirty kms. from Phnom-Penh.

Mixed building especially regains importance, and it is thus that all the modern pagodas were erected. Siam, which is full of similar sanctuaries, has the prang, an edifice which is almost full of innumerable foliated cusps, with miniature tiers shut into a conical mass, which is the last development of the Khmer prasat which was seen for a moment at Angkor Vat.

ANGKOR VAT

The temple of Angkor Vat, (1) contrary to most other monuments which face east, extends from west to east ; this transposition is doubtless explained by the fact that it was a funeral temple ; it is dedicated to the god Vichnou with whom King Suryavarman was integrated on his death; this fact gives the approximate date of the monument which, being unfinished, was probably built under the reign of the king (1112-1182) at the time of the Second Crusade, under Louis VII. It is a large group, which unites the style of the last one-storied temples, as at Beng Mealea, with that of the previous pyramidal monuments.

The outside wall of the temple extends between the river and the present road ; this road follows the outline of the old route which was fixed for all time, by the position of the eastern slopes of Phnom Bakheng. The outside wall is surrounded by ditches 190 metres wide, forming a vast rectangle 1.300 m. by 1.500 m; their sandstone borders, with steps and curb, are more than 10 km. long and 3 metres high. This framework is broken, in the west and east only, by a road, the west entrance one is of stone ; the east one, which is of earth, seems to have been designed temporarily, during the digging of the ditches, for transportingthe materials. The west road begins with a pretty terrace decorated with lions which, unlike the ordinary ones, face inwards. Roadand terrace were garnished, along their whole length, by a fine balustrade witha hand-rail in serpent design (nâja) standing onrelatively light dies.

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(1) Pronounced Angkor Wat with the accent on the last syllables. See Photos. n^{os} 10 to 13.

The road was ornamented with columns, but only a few remain in place, near a central projection garnished with a flight of steps. In the paving, two enormous feet, which come from one of the giant porters of the Nâga at the entrances to Angkor Thom, were re-used during repairs carried out during a base period.

This avenue leads to the outside wall of the temple itself and to the western gates which open it up. The surrounding consists of a fine laterite wall and encloses a space of 1.025m x 800m. The west entrances extend along a frontage of 255 metres ; they include three passages surmounted by towers, connected by halls and prolongated by galleries, in the form of porches, open toward the outside ; these galleries end in splendid blind doors ; behind these are ground-level passages for elephants and carts. The appearance of these thoroughfares gives a false impression, since the façades which hid the vaults have fallen away : thus the passages appear like immense arc-shaped bays opening into space : they were formerly square doors, still very high, but nevertheless about two or three metres lower than now.

On the outside, these western galleries gain their decorative effect mainly from the continuous porticos, which followed each break in the galleries. Unfortunately, the greater part of the lower nave is ruined and the general effect of the whole is changed, by the exaggerated height of the intercolumniations and by the breaking of the crowns of the towers. The inside face carries some of the best decorations of Angkor Vat. In the part corresponding to the portico, the wall contains a series of false windows with finely turned and carved balusters, between them the surface is engraved with a charming square pattern in rosettes. From this background, stand out groups of graceful apsaras or celestial dancers, with their rich conventional costumes and their splendid but unbelievable head-dress. Above the windows, under the delicate design hanging from the cornice, runs a frieze of recesses where warriors are raised on the shoulders of their rearing mounts — horses, elephants, lions, etc. Near the central doorway, on the left on arriving and to the north-west, is one of the finest specimens of nâgas in Angkor Vat.

On the minor sides, the doorways are much less important edifices and they are unfinished, which is interesting since one can clearly see the methods of khmer architecture.

From the last door of the western entrances, there is an admirable view over the alcoves of the interior road, right up to the temple itself which, especially at sunset, appears at the end like a wonderful back-cloth set in purple and gold. The road is 347m. long and 9m. 40 cm. wide, interrupted by projections and stairways sumptuously decorated by the turn of the balustrades which are here carried on rich dies and finished off by beautiful nâgas, while the descending steps are ornamented with lions. It passes between to fine libraries and tmo square ponds, and ends in a fine esplanade framed by another balustrade ; it describes a huge square around the temple ; it extends further, westwards, to include a large royal terrace surrounded by columns ; this, normally contains two stories in the form of a cross, the central one being reserved for the King and his principal mandarins. From there, they watched the processions and other solemn occasions which took place in front of the monument.

This royal terrace gives direct access onto the gallery enclosure, which is the basis of the principal group, i.e. the famous bas-relief gallery which is 215m. x 187m. Each side is opened up along the north-south and east-west axis by an entrance pavilion and at each corner the gallery passes under another. These are reached by high stairways except on the east side, at the axis, where the open face of the foundation allowed the approach of the elephants which carried the important visitors. The outside façade is constructed in the same way as in the western gates, by the development of the lower half of the archway, whereas, on the inner side, the bare wall is decorated by false windows with balustrades. It appears that, after this wall which was still public, the temple was closed to the uninitiated. The three western gates of the entrance pavilion give onto the three galleries of a cross-shaped courtyard which, in its turn, cuts a north-south gallery filled at its southern end by hundreds of buddhas which are mostly modern and without interest. On the left, or the northern side, an inscribed stone, which was found outside the northern angle of the moat, has been installed. It carries the çivaite inscription of the XIIIth or XIVth century, which sing the praises of about ten wise priests, servants of the last kings. In the principal nave, a few carved planks from a wooden roof, which had been placed in a museum, remain, and these supply precious information which correct the impression which these monuments give : it should be understood that the top was finished with horizontal surfaces, instead of by the dark hollows of the central arches, which were never apparent. The rich decoration of the roofs, in roses and lotus, was continued on the curved surface of the half arches where it is everywhers to be found.

The union, in the same temple, of the cross shaped courtyard and the raised pyramid in the centre demands a very original and very elegant plan, in order to include the stairs leading to the upper level : the galleries re-appear in a series of superimposed stories.

The stairways of the northern gallery on the left, have been re-built in cement over part of their width to diminish the danger of slipping on the mossy steps. The north-south transverse gallery ends in lobbies, leading to surrounding courtyards ; the north lobby possesses the particularity of a strange accoustic which has earned it the name of the hall of the echoes. These courtyards frame the central mass which is 115m x 100 m ; they have a sad appearance since no real window opens onto them ; at the bottom, two libraries liven up the west corners a little.

The new galleries, reached by the covered stairways of the cross-shaped courtyard, are much more closed up and run between two walls which generally have windows with balustrades looking towards the exterior : the system of construction is richer, with entrance pavilions on the axis the largest being on the west axis on the principal entrance side and towers at the corners. The courtyard, which is larger on this side, contains two libraries joined to the rest by road bridges on short columns, this being an arrangement made a short time after the original construction. The new courtyard surrounds the powerful foundation of the central group, which is 60 m. wide ; there are two stories which together are 13 m. high. Twelve steep stairways give access to the upper block ; the centre one, on the west side, is steeper than the others and reaches a slope of 45° so that the size of the steps makes climbing very difficult. Half steps in cement have been built on the central stairway on the south side, and a hand-rail helps climbing and assists coming down.

At the top, the usual quincuncial arrangement of the towers in is found, but here they are connected with one another by galleries spaced out with entrance pavilions, while the latter are linked with the central tower by triple aisles, which repeat the arrangement of the cross-shaped courtyard and its projections towards the centre, for the principal tower is mounted on a high two-tiered foundation. The edifice is 42 metres in height, without its crown in metal which has been lost, and it dominates the road from a height of 65 metres which is approximately that of the tower of Notre Dame de Paris. The tower had originally four open sides, they were walled up during the period after the fall of Angkor and the looting of the sacred trust, and after the installation of the buddhic cult in the ruined sanctuary. The pillagers robbed the riches placed under the idol, but made no attempt to seize the repository in the foundations, situated 27 metres below, i.e. at the level of outside courtyards; this repository was found in a daring operation by G. Trouvé. It revealed that the central block was filled with fine sand, an uncompressible base held in by the block of the sandstone and laterite foundations, under the weight of the galleries and the towers. The doors were carefully built up in stone, sculptured with standing buddhas between painted images of praying monks. Other repairs were less successful and the courtyards are spoilt by the presence of columns, carried up from below and placed as supports or lintels, and by the walling up of the principal gallery giving access to the sanctuary.

The great temple of Angkor Vat is remarkable, not only because of its splendid architectural arrangement, but also because of the perfect subordination of the carving to the composition of the whole : the decoration is treated nearly everywhere as embellishment which should not hold the eye and, as a result of the variety and intensity of the shadows, break the unity of the simple walls. And yet there is ornament everywhere, even in the least visible corners ; there, one feels rather hommage to God than attraction for the pilgrim. This care in ornamentation is pushed to extremes : if one is struck by the labour and the enormous expense represented by the ten kms. of borders in carved sandstone along the moats, one is no less stupified by the 10,000 finials which were to have been set in line on each of the spires and which were too fragile, so that not a single example remains intact; there is a fine specimen in pieces at the Musée Blanchard de la Brosse in Saigon. They were 50 to 60 cm. high and carved of conical finely moulded pieces, broken in the middle by an open recess with dancers.

Before giving the detail of this rich ornamentation, note the special decorative motive of the towers, which are to be found nowhere else, not even in the immediately preceding art. The number of the square storeys is perhaps increased by one or two units, but, what is more important, the jutting out of the foliated cusps is accentuated and they tend, more and more, as they climb, to close the circle and the effect is increased by the greater importance given to the rows of round lotuses, which finish off the tower; the whole mass of tiers, united by a series of connected motives, builds up a shape resembling that of a pointed shell.

We have already noted the particularly successful result which the architect has obtained from the balustrade of naga placed on dies, the richness of which increases as it approaches the holy of holies. This kind of balustrade, which nowadays typifies khmer art itself, is here almost the first general use of a recent innovation. Formerly the naga crawled in enormous masses along the avenues.

As throughout khmer art, the doors are the most brilliant points of the decoration, and the only ones where the architect allowed the sculptor the freedom to carve deeply into the sandstone. The visitor can appreciate the rich wood-work by its reproduction in the blind doors, which finish off the galleries at the west gates. But these doors, being too narrow, do not show the fine composition of the surroundings, but this can be found at the end of the courtyards on the second floor. It is only here that the visitor can see the graceful pillars which are still the architect's own invention — they can only be seen in one or two other places — and these little columns have sixteen faces, a curious system which almost recalls the plain appearance of the pillars of the first period of khmer art, the circular type, before the IX^th^ century; in the succeeding centuries it only reappeared a few times. The tourist will also see the delicacy of the lintels in the doors and their sumptuous composition, the charming detail in the surrounding piers and the life of the façade with its thousand figures, framed by the body of the coiling serpent, finished by splendid heads.

A further originality of the temple is that they are placed facing three-quarter-wise, whereas everywhere else they are arranged with two faces so that they appear complete from the sides as from the front. Anyone wishing to enjoy their extraordinary variety and magnificent construction, can find lintels and façades throughout the temple; they are nearly all concerned with the innumerable scenes of the legends of Vichnou and the characters which represent him throughout the hindou epic; one of the finest is, at the very entrance of the temple, in the west doors above the interior doorway of the hinder porch. But the ornamentation is not restricted to these things which are always cherished by Khmer sculpture; all bare surfaces are discreetly decorated with motives imitating tapestry which might have covered them: for example, in the walls of the galleries of the western lodges, with, at the bottom, a frieze of dancing apsaras, the pillars of the gates with their surface carving at the bottom, scarcely perceptible to the touch and corresponding to the frieze of hanging garlands, the bunch of rosettes behind the groups of apsaras in the same galleries and in those of the central massif in the courtyard, on the second floor. The unbecoming position of the feet of these delightful female figures, which are here taken out of their alcoves and grouped charmingly together, whereas everywhere else they are enclosed, has been criticized on the grounds that they are standing sideways while facing to the front; but this is a result of the deliberate choice of this embroidered sculpture; if one had tried to represent the feet from front to back, as in previous monuments, where the carving is much deeper, they would have had to be drawn so short that they would have looked like hideous stumps. The same choice of embroidery is to be found on the pictures on the doors, which are cut in circles with miniature scenes which, on careful examination, turn out to be all the incidents of complete legends.

The charming panels of parrots beak to beak, are simple in effect but even more successful because of the easy visibility of the motive. The same choice of fine decoration is found on all the mouldings and even on the balustrades of the windows: they are finely shaped themselves, and are then carved by the sculptor's knife in foils and engraved with delicate flowers. Some fine examples can be seen in the upper galleries.

The art of the statuary is badly represented at Angkor Vat and there remains no effigy of the times in this temple. The great images, which the Cambodians adore on the west gateways, are probably of the Bayon period and we will not stop to consider them, keeping the place to examine in great detail the bas-reliefs of the principal gallery at the base of the temple.

Let us make the round of the gallery, starting by the west entrance and turning right towards the south. The first section represents the great battle of the Kauravas and of the Pandavas, which is one of the principal episodes of the Mahâbhârata, the great hindou epic. From each side of the panel, the two armies advance in serried ranks, with here and there the chiefs on chariots or elephants. In the centre, both hosts meet in frantic struggle. The prostrate figure above, pierced with arrows, is Bhismâ, the general commanding the Kauravas army, who is dying, surrounded by his men.

The corner pavilion is decorated with various scenes taken from the legends of Vichnou, e.g. the God, with the face of Krichna, supporting the moutain, the shelter of the shepherds (N. wing, E. wall) — the churning of the sea of milk (N. wing, W. wall) — the giant devil Pâvana trying to shake the mountain where Çiva is enthroned (W. wing S. Bay) — the struggle of the two monkey-kings, Sugriva and Bâli (S. wing E. Bay) and the death of the latter (below)—the attempt of Kâma, the god of love, to disturb Civa's meditations (S. wing W. Bay) — the child Krichna pulling the mortar, to which his mother had attached him and knocking down the trees which the instrument catches in (W. door).

The west section of the southern gallery shows first the king Sûryavarman II, under the name of Paramavichnouloka, which is there inscribed and which he takes at his death, when he merges with the god Vichnou, giving marching orders to his army which is later to be seen, under his command, advancing towards the enemy : he is mounted on an elephant, wearing the royal tiara and is armed with an axe of a type which the Cambodians still use. The brahman sacred fire carriers are mixed up with the procession and right at the end, are the Siamese allies represented as savages.

The east section of the gallery shows future punishments and rewards ; as always, the sufferings are much more varied than the joys of the elect. Yama, the god of Justice is figured above.

The east gallery again figures, in its southern section, the churning of the sea of milk ; the Asouras (devils) at the head and the Devas (gods) at the tail of the huge serpent Vâsuki, give a rotary movement to the central mountain in order to extract the amrita, or liquor of immortality fought over by gods and devils, from the ocean.

After an inscription of the 18th century concerning the building of a neighbouring stoupa, in east gallery, northern section can be seen a less well-made panel, representing the struggle of innumerable demons against Vichnou; he makes a frightful massacre of them.

The east section of the northern gallery shows the army of Krichna, who is mounted on the divine vulture Garuda, fighting the army of Bana who is on a chariot drawn by lions; the scene ends in the pardon of Bana which Çiva obtains from the winner Krichna. In the west section, there is another series of fights between devils and different gods.

The N. W. Corner pavilion has several scenes from legends of Vichnou, Krichna and Rama, which last two are simply forms of the first. These scenes are in no particular order: e. g. on the W. bay, is the ordeal of Sita, wife of Râma, passing through the flames and thus showing that Ravana, her abductor, has been unable to win her, while in another scene (S. bay) she is a captive of Ravana and is visited by the monkey-god Hanuman who comes to tell her about the attempts to deliver her; then there is the victory of Râma at archery (S. wing E. wall) and finally the abduction of Sîta (N. gate).

The last panel, that of the northern section of the west gallery, is the triumph of the sculptor: it represents the struggle of monkeys, allies of Râma, against the giants, soldiers of Ravana, all in a fantastic tangle and varied with supreme talent. The monkeys fight naked against the armed giants and tear them to pieces. In the centre is Râma on the shoulders of Hanuman: further on stands, the ten-headed Râvana, on a chariot drawn by curious-shaped monsters.

ANGKOR THOM

The town of Angkor Thom (1) as we see it today, is not the first capital of ancient Cambodia in this same place.

The first Angkor was founded by Yacovarman (899—about 910). This prince began his reign in the capital of his father Indravarman I, near Roluos; he abandoned this city in order to build his own capital, Yacodharapura "the city of Yacovarman" which becomes Angkor, which is a deformation of the word "nagara" "the town", which term is also found in Vat Nokor.

Thanks to a fortunate discovery of Goloubew, it was recognised that the centre of this first city was the Phnom Bakheng (see photos. Nos 27 and 28). Its site was chosen for its proximity to the river Siemréap, which does not dry up and because the hill formed a natural foundation for the pyramid of the royal god. Yacodharapura was doubtless much larger than the present town, for the present one had to be protected with strong but costly walls, whereas the relative security of the country allowed Yacovarman to be surrounded by cheap enclosures of stakes. To protect the eastern face the king turned the course of the river.

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(1) Pronounce Tom

His first task was to create the two Barays, the east one 7 km. x 1, 800 m., and the west one 8 km. x 1 km. 300 m. in order to keep the reservoirs of water, necessary for the intensive cultivation of the region. The size of the dikes, which surround them, is not in proportion to the height of water which can be shut in it : in fact, their size was simply a result of the huge piling up of earth after levelling the ground. The discoveries resulting from the sinking of the water level, at the western Baray, show that the earth had not been dug in that part. The ascription of the eastern Baray to Yacovarman is guaranteed by the inscriptions on the four steles which he erected at the corners. It is less sure that the western Baray can be attributed to him. The water level is certainly maintained constant in the east of the latter, by a spring ; the rains are drained into the first by the deep erosion of the river, in its artificial course, on bad sandy ground.

The temple of Phnom Bakheng is confirmed as being the work of Yacovarman by a subsequent inscription which it carries and Goloubew discovered the foundations of its walls and of the entrance buildings at the foot of the hill. A part of the city-walls can certainly be found in two right angle dikes, which are widely separated by a surface which may have been filled with water before the sinking of the river bed : they prolong the eastern side of the western Baray. The northern wall must have continued the corresponding dike of the huge basin : the eastern wall must be marked by the whole of the part of the river bed, which runs north-south and which was turned for this purpose. Of that period, in the region of Angkor, only remains the triple sanctuary of Phnom Krom, from where one enjoys a remarkable view of the Great Lake and of all the country.

The successors of Yacovarman reigned for only about twenty years in the town which he had created ; and even so, the last of them were troubled by the intrigues of a rival who, in 921, founded the city of Koh Ker, about a hundred kilometres north-east of Angkor.

2° The inscriptions say that Rajendravarman (944-968) brought his capital back to Angkor, which had been long abandoned, but it is probable that he did not re-install himself on the same ground that had been marked out by Yacovarman, for he left the temple of Bakheng, which is an absolutely essential part of this city, unfinished. He erected the pyramid of Phimeanakas, (see photo n° 22) which resembles Prang of Koh Ker, as the centre of the town, and he built it at the crossing of the axes of the temple of Bakheng and of the eastern Baray. In its primitive form, the Phimeanakas was only half its present height and was crowned by a light gallery and, in this traditional framework he installed a sanctuary in light construction, the elongated shape of which gave rise to the rectangular form of the pyramid. It is possible that the two palaces called Kleang should be attributed to him, at least as first buildings in light construction.

The reign of Rajendravarman II was a period of splendour at Angkor, and the king erected a series of temples at the east of the city: east Mébon, Pre Rup, Prasat Bat Chum, etc. (see photos. 32 and 34). We know nothing of the walls of this ancient town, but the position of Phimeanakas, which is at an almost constant distance from the south and east walls of Angkor Thom, from the eastern dike of the western Baray and from the northern dike of the basin behind Prah Khan, would lead one suppose that its walls passed by these lines and were again included in part in the latter town.

Jayavarman V, successor to Rajendravarman II (968-1001) doubtless replaced a first palisade, which surrounded Phimeanakas and the palace, by a fine wall of present day laterite and its five gopouras, which are so natural in the development of Khmer art, and he surrounded it with its own very elongated enclosure, with a wall of laterite supported by an earth embankment ; of this wall only some formless vestiges remain.

In Angkor, the Ta Kéo (see photo n° 39) the North Kleang and the charming little open temple which was partly cleared and rebuilt behind the latter by Mr. H. Marchal can be attributed to this reign : in some respects, it is mostly connected with the delightful monument of Banteay Srei (see photos 4, 9, 45 and 47) about twenty kilometres, as the crow flies, north of Angkor.

Surayavarman I (1002-1049) continued the Phimeanakas on which doubtless, he only erected a light sanctuary, raised on the second pyramid, which is so badly placed in the courtyard of the gallery. The present chapel is only a mixed construction, made with bits and pieces, which do not even fit in with the upper outline of its props. This ramshackle building is of a base period and the inscription on it was probably brought from some neighbouring ruin.

3° It is probable that the Baphuon (see photos n^os^ 20 and 21) became, under the successor of Suryavarman I, Udayadityavarman II (1049-1065) the centre of a third Angkor, and was still on the same north-south axis, but with the temple of the royal god placed a little to the south. In the surroundings of Angkor, belonging to that period, only exist, now, the graceful small towers of the western Mebon (see photos N° 5 and 41).

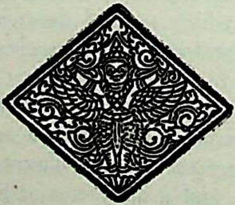
4° When Jayavarman VII (1181 to about 1200) came to power, he took over the reins of the khmer empire at a difficult moment, at the aftermath of the triumphant invasion of a cham fleet which had destroyed the capital from end to end, and had taken away the greater part of the country's riches. The disaster was all the greater since, at that time, a great number of temples were still built in light construction — the example of the splendid palaces of Mandalay in Burma shows what marvels could be erected in this way. But these buildings, sumptuous as they were, were subject to decay and to fire. After the passing of the Chams, few can have remained. Therefore, Jayavarman VII consecrated all his efforts to building an indestructible town with incombustible temples. He displaced the centre of the city towards the south-east, and reduced the surface thus making the perimeter less costly. In the middle, he raised up the splendid building called the Bayon and made its walls that of the town itself with four avenues leading to it: the north-south avenues are superimposed on the old layout which was fixed by the position of the slopes of the Bakheng; two other new avenues lead, one to the gateway of the Dead in the east, the other to the West Gate. But the former axis route which lead to the Great Square and, through this, to the Royal Palace, had to be maintained and needed a fifth door which was named the Victory door. The Bayon and the gates of the town get their special character from the great faces of the Bodhisattva Avalokiteçvara; the old system of images which existed already in the hindou monasteries of the VIIth century and which enabled the whole world to be put under the benevolent protection of his quadruple face. The King decorated the road, which crosses the moat, in front of the town gates, with the churning motive which he divides in two, the gods on the left and the demons on the right as you enter the city. This grandiose arrangement has been almost entirely reconstructed at the Victory Gate, and it also remains partly standing in the undergrowth at the Gate of the Dead.

The rampart, running between the projecting motives of the doors, which are held up by strong elephants eating lotuses, is supported on a solid mass of earth with a wide circular path on it. At the four corners, the embankment carries a cross-shaped sanctuary, open to the east with, in front, a sheltered monolith from Angkor Thom. These are the Prasats Chrung (pronounce Tchroung) : the best preserved is at the north-east corner.

In front of the Gate of Victory, the avenue was carried on a stone bridge, built after Jayavarman VII, which the change in the water course and, in particular, the erosion of the bed, have left on dry land with its base above the highest water level.

Except for the Bayon, Angkor Thom contains no other monument of this reign ; space was too limited in the towns to install temples in them when their principal riches were the rice-fields. The surroundings, on the other hand, are sown with monuments of this period, which have been saved by the material of which they were made : these are Prah Khan and Prah Neak Pean which was doubtless an annexe of the former, Ta Prohm, Banteay Kedei, Ta Som, Krol Ko, Ta Nei, etc.

The town seems to have been abandoned, at least as a capital, in 1432.



THE BAYON

The Bayon (1) is the exact centre of the town of Angkor Thom and, like it, dates from Jayavarman VII (1181 to about 1201). Having come to power after the burning of the capital by a Cham fleet, he rebuilt the city and surrounded it with a strong wall. This rampart constitutes the outer enclosure of the Bayon and is a work without which no Khmer temple is complete ; it is a strong construction in laterite 7 metres high ; a ditch 100 metres wide, provided the earth for the enormous embankment which supports it, and makes a boulevard 25 metres wide at the top, with four little temples at the corners, called the Prasats Chrung ; the north-east one, which is the best preserved, can be reached after a charming walk along the top of the rampart in the thick forest.

The surrounding wall is opened up by five gates, four on the axes of the Bayon, the fifth, which was the one most used, is in the line of the axis of Phimeanakas and the second Angkor, of Rajendravarman II (944-968). These entrances are splendid examples of carving in the very spirit of the Bayon ; their mass is carried by enormous elephants with three heads and with trunks touching the ground in the act of picking lotuses. Above, the superstructure of a triple tower carries the great faces of Avalokitecvara, casting his benevolent gaze in all directions. These doors have lost their façades and, thus, have the appearance of pointed bows, whereas before they were high rectangular bays 7m. x 3½m, strengthened with powerful leaves. Below, on each side, dark keeps lodged the guardians of the entrance. The road, which crosses the moat, was decorated with two imposing balustrades ; the churning serpent drawn by devils at the right, on entering, and by gods on the left (2).

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(1) See photos 14 to 17.

One can see the arrangement of the Bayon better by beginning with the central terrace, which can be reached directly, coming from Siem Réap, by the north-south axis ; the different stairways which are very steep and slippery in the slightest dampness, have been repaired with cement on a narrow strip to make them less dangerous.

The central sanctuary is a huge mass, the dark centre of which is surrounded by a narrow corridor. Numerous holes in the walls testify to the former existence of sumptuous panelling which, under a rich roof, must have changed this kind of rough grotto into an abode worthy of a god, glittering with gilding and lights. It was pillaged by treasure hunters and the idol was knocked into the well, which they had dug to reach the foundations. The excavations of G. Trouvé brought it to light. It is a fine big statue of Buddha sitting on the coils of Nâga and in the shelter of his heads ; it can be seen, re-installed on a neighbouring terrace, on the right-hand side of the avenue which leads to the Victory Gate.

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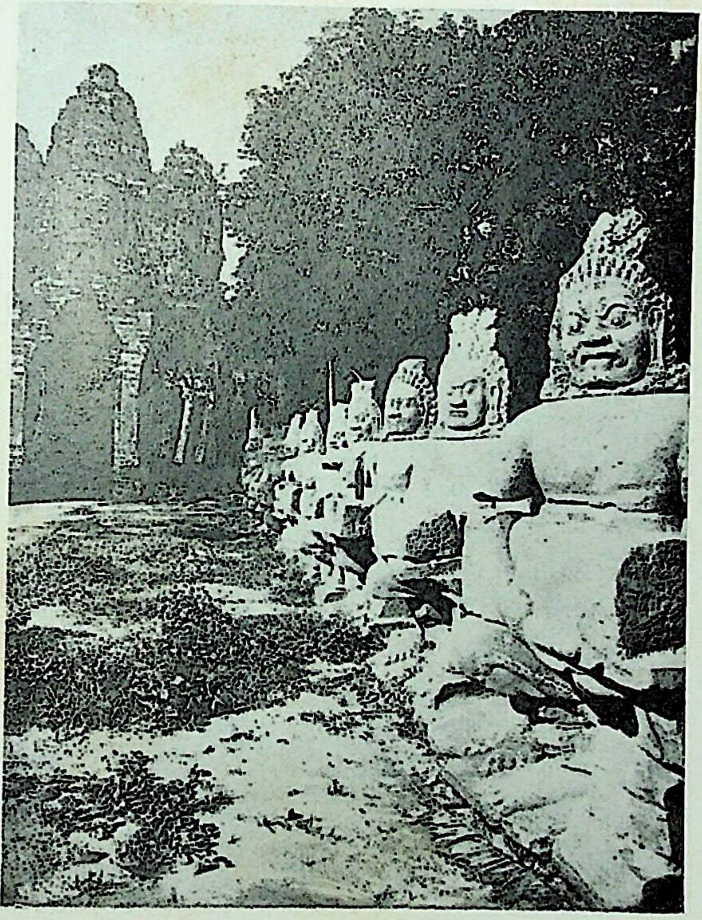
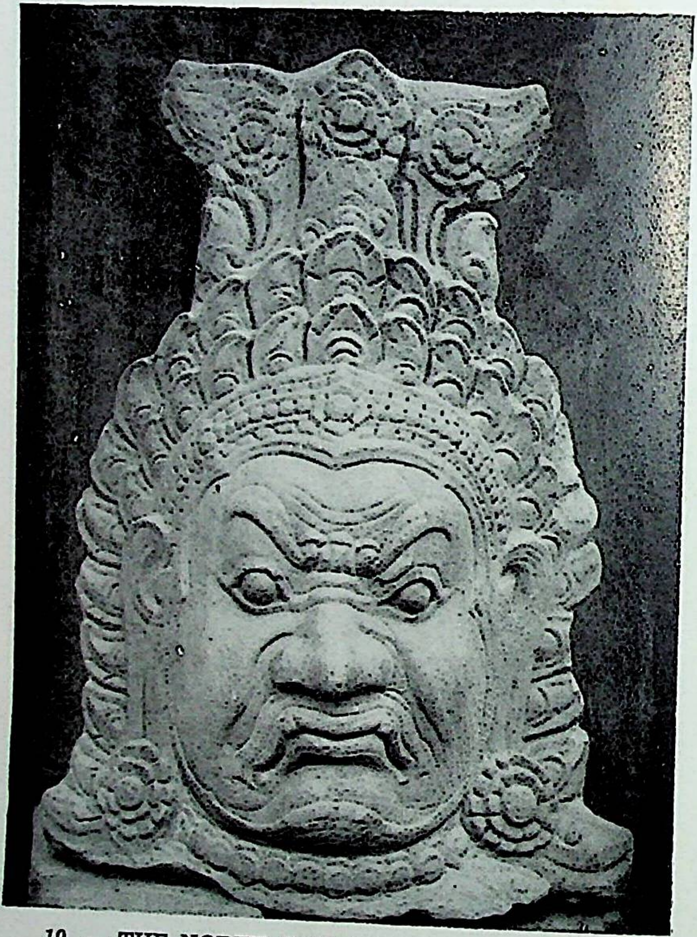
(2) See photos 18 and 19.



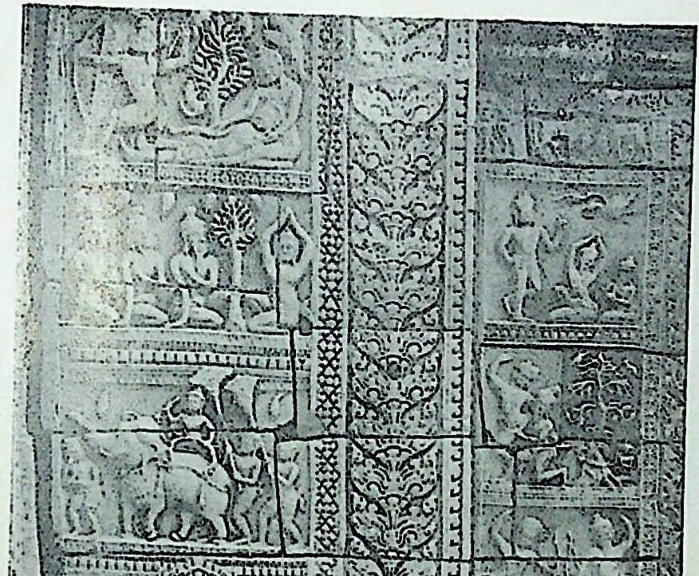
18. — **THE NORTH GATE OF ANGKOR THOM: The Balustrade of the Demons.**

Photo by **E.F.E.-O.**



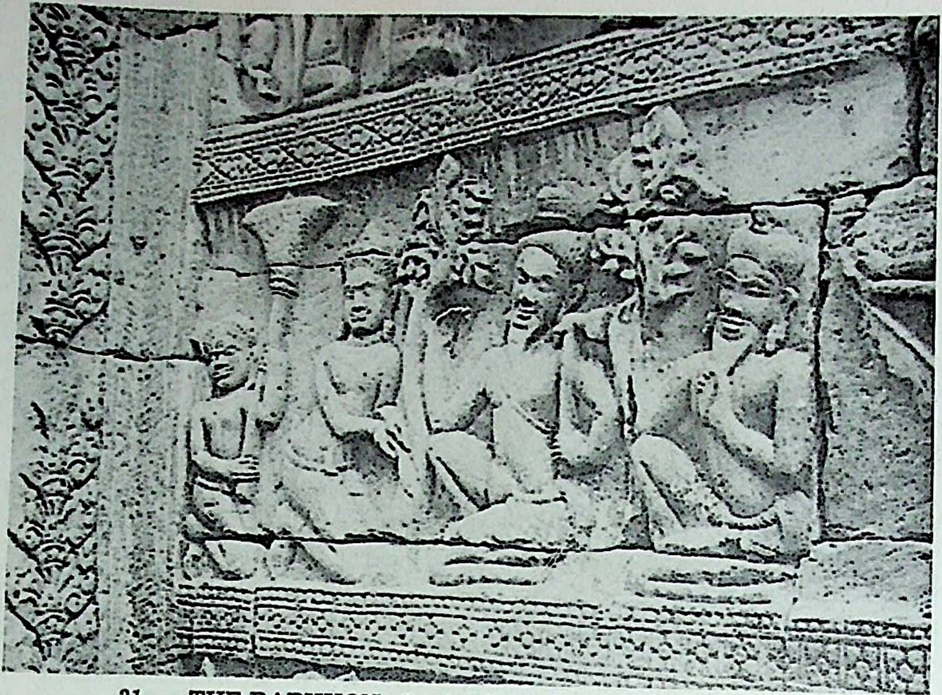
19. — THE NORTH GATE OF ANGKOR THOM : A Head of a Demon.

Photo by E.F.E.-O.



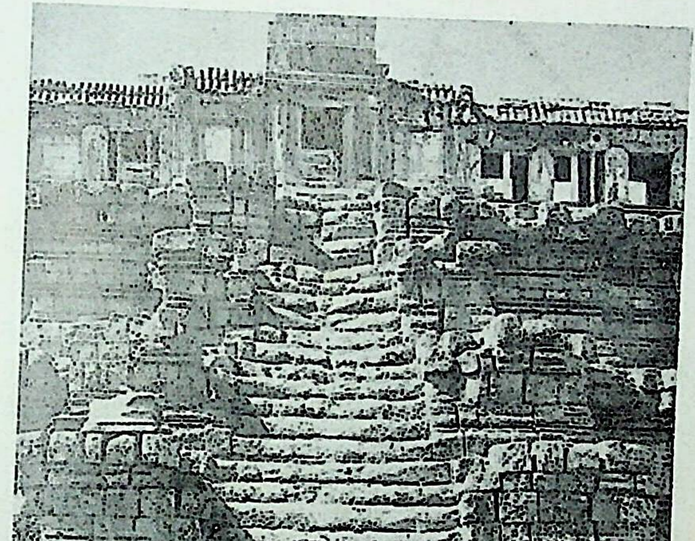
20. — THE BAPHUON :
A Decoration on the Second Eastern Portico.

Photo by E.F.E.-O.



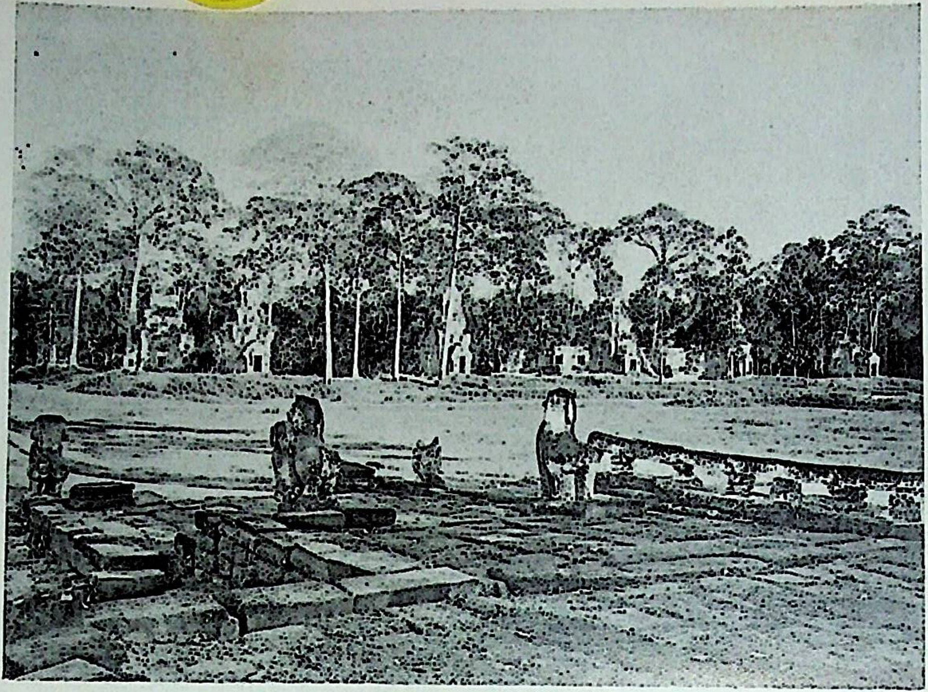
21. — THE BAPHUON : In the Gallery of the Second Floor :
Some Ascetics in the Forest.

Photo by R. Dalet



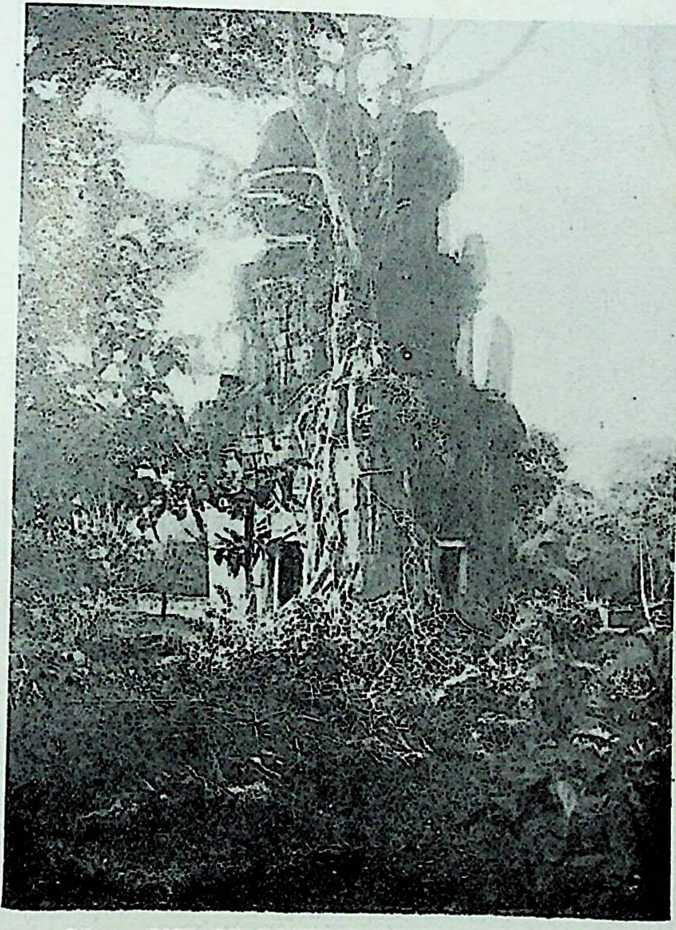
22. — THE PHIMEANAKAS :
The Eastern Staircase.

Photo by E.F.E.-O.



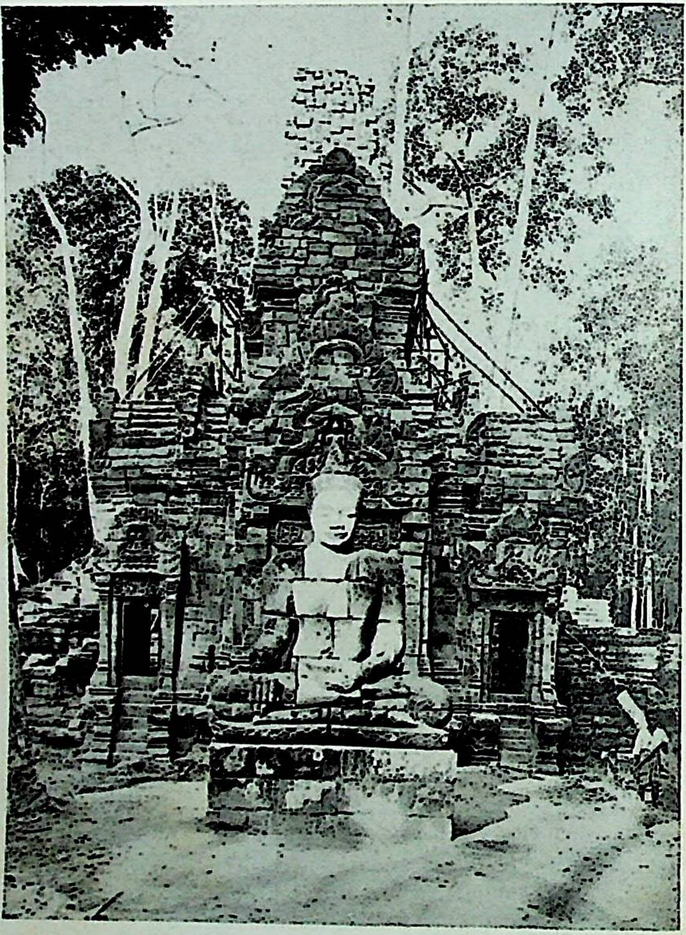
23. — THE PARADE GROUND OF ANGKOR THOM :
View from the Terrace of the Elephants.

Photo by E.F.E.-O.



24. — ONE OF TOWERS OF THE PRASATS SUOR PRAT

Photo by E.F.E.-O.



25. — **THE PRAH PALILAY**: **The Eastern Portico and Buddha Calling the Earth to Witness.**

Photo by **E.F.E.-O.**

The central edifice is a huge tower the conception of which is unique in khmer art, it being a vast sculptural concept rather than architectural one ; triangular nooks and rectangular chapels are cut out and corridors lead to the abode of the idol; there is a series of false storeys, paths and doors which lead nowhere, above the heads which crown the chapels and under the confused mass of upper cornices; the dome on top holds up, even higher, an accumulation of circular rows of lotuses and its pinnacle, without the metal spike which shone there in the past, is 45 metres above the avenues of Angkor Thom. All this part, which is made up of joined slices, is completely eroded by the wind — so much so that there have been long discussions to decide whether the tower had been finished with the four heads which are seen everywhere else in the Bayon ; the detailed examination of these superstructures has shown that it was not so, and that the edifice was simply finished by the ordinary tiers of the prasats.

Pacing the rough paving which supports the edifice, one sees, on all sides, the divine faces of Avalokiteçvara which crown the towers of the lower gallery or look down into the narrow steep gap which separates it from the terrace. In the east, in the continuous curved vault of the gallery, which surrounds the platform, a raised piece can be seen ; it is the roof a curious well which is opened from the gallery and which we will see again later.

Restrictions of space have literally tangled up the four edifices in front of the central tower, and prevented the stairway, on the axis of the east side, from being preserved. It had to be replaced by two others which are almost vertical. They lead down to the gallery of bas-reliefs, a strange labyrinth so dark that the visitor is oppressed by an evil sensation. In the centre, it forms a cross topped with sixteen towers with faces, taller than a man, which smile into the open space over the upper tiling. At the end of each branch, and facing the lower courtyards, is a line of three towers, of which the middle one is the biggest, while those on the inset corners are lower. These faces are prolonged by a new line of galleries, placed at a considerably lower level, enclosing courtyards at right angles, and making the whole into a rectangle of about 80m. x 70. In the right-hand tower of the east face of the cross, the north tower begins the gallery which is parallel to the great axis where there is the well. One needs light to recognise it. Its opening, which we have protected with a cement barrier, it at the foot of the terrace wall, in complete darkness. A flaming newspaper thrown in, shows its depth of about 15 metres and, in the dry season, reveals the curious arrangement of the bottom in crossed low walls. Its emplacement can easily be found by looking for the anomaly of its roof in the vault on the terrace.

The gallery, with its varying floor level, which passes under the five towers on each façade, reveals the series of bas-reliefs known as the interior ones, on the side of the end wall facing the large courtyard.

The east side of the galleries is linked with the outside galleries by a connecting tower having four doors ; here too, the constriction was such that the pillars of the hind gate of this edifice were placed on the lower storey of the foundation which carries the gallery above.

The outside gallery, a rectangle of 160 m. x 140 m. now very different in appearance from former times, was, in the days of its splendour, almost equal to the bas-reliefs gallery of Angkor Vat ; it has only eight pavilions which linked together by doors open towards the outside ; they have a double aisle, the smaller of which is preceded, to the right of the corner towers, by porches on pillars. The end wall, which is decorated with the continuation of the series of outside bas-reliefs, has doors facing all the towers and the two libraries, which are stuck in the corners and raised on very high foundations. The pavilions, which must formerly have been as dark as those of Angkor Vat, have windows grilled with balusters on the outside. The pillars reveal a charming decoration of dancers in a recess at the bottom of a kind of hanging tapestry. A wide thoroughfare, lined with balustrades of Nâga, follows the outer gallery and leads out to the east in a broad two-level terrace, with stairs on the sides, between old half-full lakes.

The ornamentation of the Bayon is very rich and contains less embroidery than at Angkor Vat. This deeper carving has enabled the sculptor to avoid the fault, which was so shocking in that famous monument, of having the feet sideways in the case of the figures shut in the recesses, such as the graceful tevodas on the east façade of the east entrances, on the upper terrace.

We will say just a word about the bas-reliefs which, seeming to recall the events of the reign and of the life of the times, are more attractive than the large legendary scenes of Angkor Vat. Those of the interior galleries resemble the latter more and are more mythological, whereas those of the outside galleries seem to be concerned with the King's history and his battles with the Chams, who are designated by a strange head-dress of inverted flowers. Often a whole family scene, full of wit and charm, can be seen in the forefront, i.e. on the lower border, for we must remember that, in this kind of figuration, the scenes are read from bottom to top, the summit being the horizon.

The Bayon is one of the monuments which suffered most and the forest took advantage of its deplorable construction to overrun it completely. Before our work on it, it was an incomprehensible labyrinth, which was even dangerous, but it had the thrill of an extraordinary romanticism.

The temple suffered a series of modifications. It was begun to extend flat on one level only, but an enclosure of cross-shaped foliated galleries was conceived and raised higher to frame a long-shaped sanctuary; these galleries and their sixteen towers were hardly constructed when it was decided to complete the interior rectangle, by prolonging them at a lower level, and at the same time the two systems of galleries were linked by sixteen halls, the laterite foundations of which can still be seen showing out on the sandstone paving of the outside courtyard; these made the abnormal building of the libraries necessary. But then, the King considered that the sanctuary planed was too small, and, in order to install the present enormous unit, he almost blocked the interior galleries with the tremendous terrace, which carries it.

Even the purpose of the temple varied. The cumbersome buddhism of Jayavarman VII brought about, in one of the succeeding reigns, a civaite reaction which cased all the buddhas to be defaced and all the standing images of Avalokiteçvara to be denatured by suppressing one of the pairs of arms and the characteristic buddha which he carries at the base of his chignon. This image can still be seen, intact on the façade of the north-east corner, for it was hidden and saved by the building of the the terrace and we have freed it. Much later, the sixteen halls were suppressed, in order to give some air to this grilled arrangement.

THE BAPHUON

The Baphuon (1) is a pyramidical monument, with partly concentric walls, built at the edge of the Great Square of Angkor Thom, beside the royal enclosure with which it is connected by a postern gate. This temple must have been erected by Udayadityavermen II (1049 (approx) to 1065). The monument is entirely complete — a rare thing — and its construction must have been carried out between these dates. The King seems to have built it as a temple for the royal god, in the centre of the third Angkor, the last town which preceded the present Angkor Thom. The monument has much longer proportions on the flat, than normal, and the exterior wall measures about 425 m x 125 : the pyramid, which is very restricted here, is 120 m x 90, measured along the east-west longitudinal axis and along the transversal axis north-south. The royal god was probably found in the linnga which occupied the central sanctuary. Others were found in the three passages of the entrance building (IV E.).

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(1) Pronounced Bap'ouon, sounding the final "N". See photos N^{os}. 20 & 21.

To visit the monument, the best way is to start from the main square, to follow by the little path the remains of the beautiful sandstone wall S., the nearest to the Baphuon, and to reach the Gopoura (111s) which breaks the lower gallery, of which hardly anything remains; then, by the great stairway immediately beyond, with its half steps in cement which diminish the steepness of the climb, one reaches the Gopoura at IIS; finally, via the south-west canal, built to drain the waters from the upper terrace and which is now cut into steps, so as to avoid the next terrible staircase, one can reach the upper terrace 24 metres above the surrounding ground. We will begin this rapid description by this summit.

In the centre of this terrace, is the double-storied foundation which carried the central sanctuary; this was erected, not in sandstone, but in light construction, so that it was possible to give it a prodigious height; it drew a cry of admiration from a Chinese traveller, Tchéon Ta-Kouan, who accompanied an imperial ambassador right at the end of the XIII th century; he speaks of it as of a copper tower " which is really an impressive sight ". This edifice can have been all the higher since the materials used allowed the proportions, to be considerably increased, and because, even during its construction, the plans were changed. The visitor will notice, in the interior of what appears to be the high basement, another, almost identical, entirely completed basement; this had been traced according to a cross-shaped plan, but hardly had it been built that it was enclosed in a second basement of similar decoration, but square shaped, which enabled the architect to give the tower twice as strong a cross section, and later twice the height. I do not think I am very far from the truth in supposing that the summit of the Baphuon was more than 50 metres high.

The upper terrace, which carried this superb construction, is paved in sand-stone; we found it in a very bad state since the lightness of the central building allowed it to be built on a simple knot of earth, held by the powerful tiers of the pyramid ; the weather and the vegetation brought infiltrations which caused considerable movement, and the ruin of a part of the corners of the whole. Thus, hardly anything remains of the delightful upper gallery (I), only one extremity in the north-east corner. The loss is the more regrettable since this construction was very strange. It had been conceived to give the illusion of a sand-stone gallery vaulted on pillars. At this period, the Khmers were only able to build light arches on these supports, not in stone. Gallery I, which is all in sand-stone, including its arch, was an illusion ; it had two doorways, one opening to the inside, the other to the outside, separated by a wall with balustraded windows, so that, from outside and from inside, one has the impression of a really long hall with windows, and on each side a deep doorway.

The middle gallery (II) below, is normal, and its walls are provided with fine balustraded windows : as usual, the exterior ones are false and those giving on the courtyard are normal : these walls carry a fine sand-stone arch, but to avoid breaking the lintels on the windows and the doors, under their heavy weight, the architect placed wooden beams, above, hidden in the stone : these encased beams lasted a long time, but they perished eventually and the empty space, which they left in the sandstone, contributed to the general ruin. The western section is almost entirely hidden inside a gigantic prone buddha with his head to the north, on the side of Phimeanakas, which was made from materials taken from the ruined parts. This curious arrangement, which was unfinished, dates from the end of the period of Khmer art.

The entrance lodge (II^{s}), in a remarkable state of preservation, is almost unique in the series of Khmer edifices in having preserved, the superstructures of the central tower which were only dislodged and which Mr. Marchal was able to remount, thus replacing the summit of the construction in its former state. Only, the metal flattened dome in bronze or copper, doubtless gilded, is missing, as the rough upper shape shows. The walls of this Gopoura have a series of remarkable bas-reliefs in small panels of 30 cm., representing animals and scenes borrowed from the legends of Rama and Krichna. Thus, on the south face, Krichna, as a child, can be seen, dividing the six-headed Nâga in two ; on the north face, there is the interview of Hanuman, the ally of Râma, with the beautiful Sita, spouse of the hero. In the east Gopoura, in the south wing of the east face, there is a scene representing the ordeal of Sita ; on the north wing, is the death of Bhisma, Commander in chief of the army of the Kauravas, which is an episode taken from the Mahabharata. On the north Gopoura, on the east façade, which is on the same side as Phimeanakas, Râmayana is consecrated ; in particular, the scenes where Râma and his brother Lakshmana are brought down by magic arrows which are transformed into serpents ; the help of Garuda, the divine vulture, and born enemy of serpents, is needed to resuscitate the hero. In some places, these panels are replaced by graceful rosettes of large grained lotuses flowers.

Of the third enclosure, which was also of galleries, and probably built in the same style, there remains little but the east Gopoura which formerly made the principal entrance. In the beginning, the lower tier of the pyramid had three stairways ; their slope was extraordinarily steep ; the side ones were simple cuts into the tiers where the steps were so narrow that there was scarcely room to place the foot sideways. Then, less steep stairways were added in front of these. We have suppresed the stairway added in the south, and cut the new central stairs in half to show the double arrangement. Of the galleries (III) little but the base and the high basement remain.

As in many other temples, the courtyard (III) is enlarged towards the east and the west, and included in each of these two spaces, two long edifices which are shown by an inscription in another temple, according to the tradition, to have been libraries. Here only the outline remains. Passages on pillars, of later date, linked the east libraries, the stairs and the gopoura (IIIE).

In front the latter, a road 200 metres long leads to the galleries, which constituted the eastern façade giving onto the square and which are the prototype of the western entrances to Angkor Vat. But here they are completely ruined, and access is difficult on this side. The road has been subject to various modifications. It is not original : first of all, a full low passage had linked the Gopoura III and IV with a central cross-shaped kiosk, now completely ruined, near a small lake 28 m x 37 with sand-stone steps. Next, this road was improved with a raised passage, paved and on four rows of elegant pillars ; then this disappeared into an embankment, between two walls which took the supports of a covered passage. The central stair of the Gopoura (IIIE) was wonderfully well preserved in the part buried by the embankment, and the spendid bracketed steps are still in perfect order, and can be seen when going down on this side, where there is a path leading back to the one from the entrance.

Apart from this important entrance, the surrounding wall (IV) was interspaced with strangely flattened Gopouras, on the west and north. It is not known whether there was one on the south. The fine slim sandstone wall of this enclosure (IV) was hidden in a embankment of earth, placed at a doubtful period for an unknown reason.

The whole decoration of the temple, which is one of the most perfect of Khmer art, is remarkable in its execution ; the doors have frames of splendid shape and fine octagonal pillars ; all the lintels are of excellent treatment : we mention in particular that of the inside south door of the Gopoura, (II^{s}) by which one enters : in the middle, there is a graceful bust of a woman holding two standing lions, from which sprint up all the garlands ; they are posed three-quarter face, with a fine movement, and have the head thrown back and visible from underneath : the façades above these doors are decorated with foliated scrolls, with a fine group of figures in the centre of the spandrel and this is maintained by the curious setting of a false beam, while the whole is framed by a beautiful waved and curved frame motive in the slape of a serpent's body, ending in remarkable Nâga heads.

This monument is one of those which most profited from our work ; in the beginning, it was only a mound, so densely covered by trees, that the huge crouching buddha was not discerned by the first explorers. The temple had to be cleared out from all this dangerous vegetation and from enormous masses of earth, of unknown origin, and the upper terrace had to be reassembled stone by stone, to suppress the infiltrations which were finishing to ruin internally the mound.

Notwithstanding these works, all the north-east side of the monument, infiltrated by rain, has fallen down, and it is dangerous to visit this temple.

THE TERRACE OF THE ELEPHANTS

The Phimeanakas (1) rises almost from the middle of the Royal Enclosure, on the same north-south axis as the Baphuon and well behind the Terrace of the Elephants. The most normal way of reaching it, is to cross this terrace, to pass through the Gopoura E (entrance lodge) of the Royal Enclosure and to follow the wooded avenue which leads to the west; we will, therefore, take them in this order, although it is exactly opposed to the antiquity of the building.

The Terrace of the Elephants (2) is the basement of a big council, or audience or entertainment, hall annexed to the Palace, in the same way as the rostrum which is in front of the Palace of Phnom-Penh. The Chineman Tchéon Ta Kouan, who visited Angkor in the XIIIth century, mentions a great hall, decorated with mirrors, at the entrance to the royal abode, with images of elephants above : they are all that remain. It is a long terrace which extends in front of the Royal Enclosure, where it replaces the outside wall. Behind, one can see the sharp break in the two lateral walls of the small eastern courtyard. It is 350 metres long and 14 metres wide ; its extremities seem to have been rebuilt or cut. It has three principal advanced platforms, jutting out further at the centre (40) and the south ; the walls are generally held up by alternating garoudas, which are the mythical vultures, or by lions standing like atlantes ; the north wall reveals bas-reliefs which seem to represent circus games. The corners are held by groups of elephants eating lotuses. Between these projections, the greater part of the wall is decorated with a line of elephants hunting. This light building was probably resting at the back on a line of apsaras, the divine dancers, or on a line of hamsas, the sacred geese, which support sunk into the bad embankment. All round it, there was a thoroughfare of about three metres wide, bordered with a fine balustrade of naga on dies, of which very little remains ; the fan of the serpent's heads has a gorouda in front, which is the last development of the ordinary naga. Lions, of remarkable design for that period, garnish the side of the stairways. The projections of the light building perhaps corresponded partly with those of the terrace. Naturally, nothing remains of the hall, and the laterite masonry which can be seen on the terrace, is the remains of buddhist construction of the latest periods. This building support has undergone the usual modifications during its construction, and the visitor will see, as new, the supporting lions and garoudas in a part which was hidden by a change of plan. In the same way, half of a large motive, constructed under Jayavarman VII (1181-1201 approx) and later sacrificed by him for the arrangements then being carried out, was blocked behind the north projection. It consists of an enormous five-headed horse, which is one of the mythical forms of Avalokitecvara, of whom the king was a worshipper, having raised his image around the towers of the Bayon and the doors of the town.

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(1) Pronounce Pimeanaka. See photo n° 22.
(2) See photo n° 26.

The Terrace of the Elephants partly filled the little courtyard in front of the east gopoura of the Royal Enclosure, a vast space of about 600 metres x 250, shut by a fine wall seven metres high, and surrounded by moats which were filled in during the latter periods at Angkor. The outside wall has two other gopouras in each of the south and north faces, perpendicular to the square, but there is no opening in the west face, which is the farthest away; these various entrances were preceded by little courtyards surrounded by walls; the side ones have fine doors giving onto the side of the lakes. The east goupoura is the largest; it has a central tower with two passages leading up to it; the doors on the axis have fine lintels; the inscriptions on the piers are oaths of fidelity of the mandarins, in 1011, to King Suryavarman I (1002-1049) the text of which is strangely similar to that still used at the crowning of the king. These buildings, which are simpler on the sides of the enclosure, are of a special type which is rare in Cambodia: their storeys, which are not numerous, are ended by an arch twined towards the axis of the entrance, and ending in two gables; these storeys have remarkable corner amortizements in prasat. In the east gopoura, their central interior hall could be used as a sanctuary: in the others, they formed the only passage. The adjacent halls had no roof and showed their fine ancient brick arch. The sculptures in these gopouras are excellent, and their border pilasters, in particular, reveal foliated scrolls of admirable line. The whole of this enclosure seems to have been built after the Phimeanakas which it surrounds in an irregular manner, without relation to its orientation. It is doubtless the work of Jayavarman V (968-1001).

The area of the Royal Enclosure was covered, from the Phimeanakas to the various entrances, by an enormous mound, the origin of which is unknown and which slopes gently away from the Pyramid. It is after Jayavarman VII for his inscription stones and a buddhist memorial are buried there: the latter consists of a sacred fig-tree planted near the base itself. The ground is divided by walls placed on this mound, and which may have replaced the enclosure of stakes. They enclose five principal unequal sections. The first, on the east, is 70 metres long on the general axis, and is the most open ; three gopouras give access to it, on the east face and on the south and north faces : it contains the remains of three masonry edifices, built before the mound in the south-east corner.

The more important second section (260 M), is opened by the western gopouras on the lateral faces, almost at the level of the Phimeanakas. In the south-east corner, is a row of four miniature buildings, also previous to the mound, and a graceful terrace with outside columns which is later than the mound. In the middle is the Phimeanakas which, at least as regards the lower part, seems to have been built by Râjendravarman II (944-968) when he brought the capital back from Koh Ker to Angkor. (The word " Phimeanakas " is the Khmer form of two sanscrit words Vimana Akaca : Celestial Palace or Flying Palace). It is a rectangular pyramid (35 metres east to west x 28 metres north to south) with three large tiers of laterite, making altogether 12 metres high : stairways are cut into each of the four sides and it is crowned with a charming but tiny gallery in sandstone. The visitor, who wishes to climb it, is advised to take the west stairway which is less steep and which we have repaired at the top.

The three tiers are quite simply cut, but their stairways were decorated with fine lions and elephants placed diagonally across the corners. The small upper sandstone gallery, which is scarcely more than one metre wide with an arch two metres high, is finely worked : it has four axial lodges which seem to have been treated as small towers, while the overhanging corners had false doors on the east and west sides ; the gallery has graceful windows with balusters, some of which must have been occupied by a light long sanctuary. This was replaced, under the reign of Suryavarman I by a new edifice raised on a cross-shaped base, which, in the case of the tier hidden by the gallery, is in laterite, and for the other two, in sandstone. In this rectangular court, a cross-shaped base with axes of equal length, fits badly. Its tiers are different in size from those of the lower pyramid. Above, there was, doubtless, an elegant sanctuary in light, very rich, construction which Tchéon Ta-Kouan describes as a " Golden Tower ". In recent time, a rough building of bits and pieces, which does not even correspond to the plan of its base, was substituted. One of the pieces which was used again here is an inscription from the period of Yaçovarman (899-910 approx) which long caused the belief that the monument was older.

If one follows the drain which empties the waters collected in the excavation pit at the Phimeanakas, one reaches, fifty metres north from the Baphuon, the lakes which seem to have formed the centre of a part of the Palace dwellings ; one of them 125 metres x 45 metres was 8 metres deep : the other, 50 m. x 25 m. was 4½ m. deep. They are separated by a road running north-south which, on the north side of the big lake, becomes a paved road. The neighbouring earth is pierced with holes of piles belonging to light dwellings which, to judge by the example of the wooden palaces in Burma, may have been very sumptuous. On the other two sides of the lake, the embankment ends in high tiers ornamented with royal figures and aquatic motives, which seems to indicate that the big lake was used for water festivals and that its filling in, like that of all the other ditches, was well after the first general filling.

The third courtyard opened only on to the second and it can be presumed that it contained the private living quarters, on piles, of the king and his wives. This courtyard is cut in two by the east-west walls built on the embankment : in the north section, there is a graceful terrace which is also later than the embankment, and which has some fine bas-reliefs on the east side.

The fourth court (30M) is occupied by two long lakes, the neighbouring extremities of which are separated by a wall running east-west : the courtyard is closed at the back by an old wall, which separates it from the fifth (30M) : it contains a series of little double bays low down which are so small that they must have been slaves' lodgings, and necessary for guardianship. These last courtyards contain no remains of buildings.

After having seen the great lake and the pretty north-west terrace, the visitor can leave by the west gopura of the north face and return to the main square by a shaded path, passing in front of the east gopoura on the same side, to which a special interest is added by its very state of ruin.

THE MAIN SQUARE OF ANGKOR THOM

Near the centre of Angkor Thom, but to the north of the Bayon, which is at the intersection of the diagonals of the square shaped enclosure, is the Main Square (1). It seems to have formed the centre of the second and third Angkors, those of Râjendravarman II (944-968) and of Udayâdityavarman II (1049-1085 approx.), whose monuments were the Phimeanakas and the Baphûon, respectively. Its axis corresponds with the ancient principal avenue which, in Jayavarman VIIth's town, became Victory Avenue. At the point where this avenue touches the square, it is bordered by the two Kleang and the Prasats Suor Prat (or rope dancers' Towers), with the Prah Pithu group on the right: it is dominated by the Bayon, on the south, while on the side facing the entrance and the avenue, stands the Terrace of the Elephants, between the Baphûon and the Terrace of the Leper King.

Coming from Siem Reap, one must turn right, pass between the Bayon and the beginning of Victory Avenue and halt the car in the axis of Kleang N. after the eighth great laterite tower.

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(1) Photo nº 23.

The Kleangs — the word means "shops" and means nothing in connection with these edifices — are sometimes called "palaces" and, in fact, in their original state, they correspond to the quadrilateral halls, which are to be found in pairs, in front of the great temples: Vat Phu, Prah Vihear, Koh Ker, etc... and are buildings traditionally known by this name of palace, and which may well have served as dwellings for the important personalities making pilgrimage to the holy places. They are always composed of buildings, built lengthwise on the four sides of a rectangular courtyard, and covered with a roof. On the larger side, there is a reception hall, while the other edifices seem more suitable for habitation.

The North Kleang is the more interesting of the two: its importance is practically restricted to the reception building, and its function was long misunderstood because it was thought that the whole was limited to that. In fact, it cannot be separated from the laterite halls, which frame the courtyard behind, and part of the exterior walls of which were raised by us.

The whole group seems to date from Jayavarman V (968-1001) and may have replaced a first light construction of Rajendravarman II. The principal building extends, lengthwise in a fine parallel to the Main Square, with one transversal arm branching off towards it. The transept is unfortunately spoilt by a large tower which was raised there by Jayavarman VII (1181-approx. 1201) or one of his successors. If we ignore it in our thoughts, it is easy to reconstruct the ancient building in its admirable simplicity: in the centre, there was a cross-shaped hall and, in front and behind this, a vestibule with its floor level much lower, lighted on each side by fine windows with barred balustrades. At the level of the central hall, run two long aisles of 20m. by only 4m.; this width means that, with the thickness of the walls, they have a base of 6 metres. These halls are lighted, in both sides, by six fine windows all the same. They are followed by two more vestibules, on a lower level, with a window on the Main Square and a door apposite the courtyard buildings. The long hall, which is difficult to understand now, was seen in former times from the outside, as a building with three aisles, but it must be admitted that the side aisles were false. They are filled in and represented only by the abnormal thickness of the walls. These have deep windows: above these, held up by beams, since disappeared, was a little filled-in wall, which supported the pointed roof of the hall. Its concave sections are now only revealed by the holes of the wood beams, which hold up the framework of the tiles horizontally. Inside the hall, the wall, which is made of sandstone over laterite, has the appearance of laterite at the bottom and sandstone above, whereas, from the outside, it appears as sandstone all over.

On the outside, the decoration is very simple, and the beauty of the finely-carved basement and the gracefulness of the windows provide the only ornamentation, on a largely bare façade, supported by the fine composition of the doorways, with their beautiful pure columns, with firm lintels, and ornamental fronts with foliated scrolls. The human figure is almost entirely absent from this decoration. A triangular gable, with concave sides, was fixed on the large roof and its surface adorned with scenes in bas-relief; a simple fragment, discovered in the ruins, has provided us with this precious information.

At the back, the courtyard was enclosed by three halls of 4m. 15cm., arranged in a large U-shape, and surrounded on the outside by a laterite wall with horizontal windows in the top, which let in the air without allowing one to see out; there was a light partition in the courtyard, which was held up by numerous pilons, the mortises of which are still partly visible. The side halls had, each on the outside, a large decorated door, and the rear hall made a large projection opening in the same way. Two galleries divided the courtyard, and crossed at right angles in the centre; hardly anything remains, for a sanctuary was raised in the middle of this courtyard, on a fine base. It is similar to those which we will see at Prah Pithu and, like them, it is as rich in miniature figures as the decoration of the Kleang is poor. This addition must have been made about the time of Angkor Vat. This base supported a crosse-shaped tower, the arms of which had four vestibules without windows.

Behind, is a small temple contained in a square enclosure of about thirty metres, with a simple entrance on the side of the Kleang; artistically, it closely resembles the lovely monument of Beanteay Srei, built at the time of the same king, Jayavarman V. The sanctuary, which is mounted on a large foundation, is remarkable for the delicacy of its decoration. On the recesses, containing a celestial dancer, one can see with what minute care the carving has been done. Between the mouldings, there are little dies not more than a centimetre high—it is neither sculpture on stone, nor wood carving, it is jewellery. On the tiers, the amortizements of the walls, the setting of the prasats, repeat these decorations in almost exact proportions. At the height at which it was placed, this prodigious work could not be seen. At the sides of the sanctuary, were two of these monuments which, an inscription shows, were libraries, although one of them here seems to contain an altar in place: Monsieur H. Marchal was able to reconstitute their fine gables in a corner of the courtyard.

The Kleang S. will not detain us so long: it is arranged in a plan similar to that of Kleang N. but it is sandstone and its long halls are not so complicated. They consist of simple aisles, with windows in the walls, with a similar but less detailed roof. The building reveals the same fine detail in its construction; rich base and fine doors, although the columns, which are very carefully decorated, are nevertheless less successful. The hall has escaped the unfortunate addition of the central tower which dishonours the Kleang N. and, similarly, the court has not the additional sanctuary. Moreover, it seems as if it had been simply divided into two small long courtyards, running parallel to the Square, and that the principal cross-piece, which had been planned, was not carried out. There are no monuments behind.

The Prasats Suor Prat (1) consist of twelve large laterite towers, lined up in front of the Kleangs: two of them, near their axes, are closer together than the others: two others seem to stand alongside the Victory Avenue, in guard of honour, which must have been of a prodigious effect and well in accord with the ostentatious taste of Jayavarman VII, to whom these buildings must be attributed. But this is simply a supposition which the cheapness of the material used, in such a selected place, would seem to confirm that only the great quantity of these edifices would impose such economy. However that may be, a richer appearance must have been given to them, formerly, by the use of coating so as to prevent them from clashing with the sumptuous general appearance of the Square. They are large buildings, with hall and vestibule lighted by windows with narrow balustrades. The main body is surmounted by two storeys, the top one of which was covered by a lightly constructed arch, finished off by two gables on the principal axis. Each storey was garnished with high antifixes, which are triangular pieces of carving placed on the cornices, of which only a few examples remain in places. These elements, like the windows, the doors and the gables, were the only parts in sandstone. We do not know exactly what was the rôle of these edifices. Although some statues and pedestals have been found there, they were not sanctuaries, for in these the windows are never open. According to arrangements in Siamese feasts, these towers may have been shelters for the great lords of the court, during the ceremonies which took place on the Main Square.

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(1) We will not discuss the name of the Towers of the Rope Dancers born of a crazy meaningless tradition of the natives: they like to pretend that leather ropes were stretched from one tower to another and that acrobates walked across, carrying a bunch of peacock's feathers as a balancing pole. Pronounce SOUOR PRATT. See photo N°. 24.

An important re-arrangement raised the level of the ground in front of the Kleangs and the towers, burying the splendid basements of the former and making necessary the walling up of the lower part of the doors of their vestibules, giving on to the Square; similarly, all the Prasats Suor Prat had the lower part of their doors walled, the lintels raised by nearly a metre, and pieces added between these and the stiles. This work, which was roughly done, is only too apparent. On these mounds of base period, a terrace with a lovely balustrade of naga was installed in front of the North Kleang, thus showing that this charming decoration lasted until the last period of the glory of Angkor.

Behind the corner Prasats Suor Prat, and on both sides of Victory Avenue, extend two large lakes of 80m. x 60m. surrounded with steps; the South basin is followed by a Buddhist terrace where the statue of Buddha, which G. Trouvé recovered from the excavations of the central tower of the Bayon, is installed.

THE PRAH PITHU GROUP

To the North of the northern Kleang is the Prah Pithu group (1). To see it, coming from Siem Réap, and after having turned right and passed in front of the Bayon and the two Kleangs, one must continue for a few metres and stop in front of a terrace, which is framed by pillars. It leads to the first of the five temples which form the Prah Pithu Group. This cross-shaped terrace has the usual raised part in the middle, and all were decorated with pretty balustrades, with the abutments in nâgas with strangely sharpened noses. It seems to have been the entrance to two temples built together on a ground surrounded by a common moat. These temples, like two of the others, seem to be of about the same period as the construction of Angkor Vat, about the middle of the XIIth century, and were dedicated to Çiva, of whom a whole series of linngas has been found. The buildings are similarly arranged : the sanctuary is a square tower with doors in the four sides. These have open porches, or closed vestibules, in front. This plan was particularly convenient for these buildings since their position near the main square made it necessary for them to face two ways : west for access, and east for ritual. They are supported by high, very carefully designed bases, in the form of little pyramids with several steps, conforming with the graceful cross-plan, and they are trimmed with a very delicate ornamentation, charmingly animated by a multiple series of female figures lost in the foliated scrolls. Each side of each tier, is normally served by a staircase in two parts.

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(1) Pronounced PRA PITOO.

The first temple, the one nearest the Main Square is, with its central tower, in alinement with the Prasats Suor Prat. Its base was built in the middle of a square enclosure of about forty metres, with two entrance pavilions on the principal axis. The wall makes a curious effect, with its coping treated like a curved roof, with its lines imitating tiles and their lotus-shaped abutments. The small pyramid consists of three tiers diminishing in size towards the top. On the top one, rests the high base of the main body of the prasat : the four wings break away from the sides and have more modest supporting arrangements than the central tower, which allowed the simple groin of the central block to be more boldly marked. The porches, with their open windows above a fine counterfrieze, cover one door and are opened by another ; they all reveal the same framework of beautiful little pillars with sixteen sides, as at Angkor Vat, with fewer and smaller rings. Above, there are sumptuous lintels. The one on the west gate, bearing the churning scene, has a happy arrangement of the serpent drawn by gods and demons, mixed with the very scrolls of its ordinary decoration. The churning scene is to be found again on a façade, which has been rebuilt on the ground. The walls of the porches are covered with a charming tapestry of diamond-shaped carvings and the body of the tower itself is garnished, at the bottom, with decorative recesses, each one enclosing a celestial dancer. By their sumptuous costumes, and also by their feet placed sideways, they recall those of Angkor Vat ; one of these, which is particularly graceful, is holding up a flower, with a parrot perching on it. The pilastres framing these, reveal a very fine decoration of battles in miniature. It appears that this temple was only built in sandstone up to the first cornice, and that the superstructures were, initially, in light construction. After the fire of Angkor, they were rebuilt in stone and many pieces were re-used.

The east door of the enclosure which, in relation to the Main Square, is at the rear, gives access to the second temple which is on the same longitudinal axis. This one, in its square enclosure of about 30 metres each side, is of almost identical design, but the wall has four flattened entrances and the corners of the walls, on the sides parallel to the Main Square, contain blind doors. The pyramid-shaped foundation is smaller in this temple. The cell of the idol is smaller and its four bays open under vestibules which may have been ancient porches. Lower down, they opened out onto the central mass, which rose up outlining the sharp groin of its arch. Celestial dancers garnished the walls of the vestibules and the lower part of the tower : since they stand out clearly from the background, they can stand with their feet three-quarterwise. Here again, various re-used stones in the upper and lower parts, indicate rebuilding at the period of the Bayon. The decoration is carried out with great care ; on the north door, there is a lintel with the churning theme, and in the west, another lintel shows Çiva between Vichnou and Brahma, while the south lintel has the image of Krichna on the head of a monster. This piece was stopped half way through the carving, and demonstrates the methods of the sculptors,so that one can see that it was,doubtless, not the same artists who carried out the scrolls and the figures. One façade, which is lying on the ground, shows a curious adoration of the linnga.

If we leave by the door at the bottom of the enclosure, and if we keep on in the same direction starting slightly towards the right, we find another temple, about twenty metres further, on large raised earth platform 140m. x 75m. In the centre, there is a raised part, making a square of 36 m. each side, held up on the sides by a base 3 m. high. It formerly had a wall in light construction, which has now disappeared. A double foliated cusp, on the axes, seems to indicate that entrance lodges of the same pattern existed there. On each side, there is a staircase of two storeys. In the middle of the platform, is a small three-tiered pyramid, the last of the tiers forming the basement of a cross-shaped tower. Nothing remains of the light edifice which it carried. It was replaced, at a base period, by a prasat with four doors, preceded by vestibules with blind windows. The new building is buddhist and rough images of the Sage decorate the interior walls and the lintels. In this bastard construction, there are various pieces re-used from elsewhere. The decoration of the new parts gives the leaf-work that woolly appearance which characterizes the most recent dated buildings, as in the temple 487, whereas the pyramid, and the ancient temple are of the same period as those formerly mentioned. Let us continue in the same direction, slanting to the right. Here, we find a buddhist terrace 50m. x 10m., surrounded by a fine balustrade, the abutments of which have serpent's head turning away from the Main Square, and in addition there are lions and temple guards. 35 metres further on, there is a lovely lake with the steps in ruins and two fine sandstone elephants dominating it from behind ; 20 metres further, and a little to the right are two curious nâgas, shown as prey to the garouda, the divine vulture. The central nâga carries a veritable horn. The elephants and the nâga — garoudas are of the Bayon period, i.e., the end of the XII^th^ century.

Let us return to the second of the temples, which we have seen, and let us go, towards north. Almost at once, we will find another temple, brother to the first two. It is a prasat, with four wings forming vestibules, with balustraded windows. But here the wings of the transverse arm are shorter than those on the principal axis. The floor of the idol's cell, which is a roughly cross-shaped room, is here, as in the others, on a lower level, but the difference in level is greater and, as in the eastern Mebon, one has to go down two steps to it. A hall on the east and a gateway, both added, mark the orientation of the temple towards the east, turning its back to the Main Square, whence it could, nevertheless, be reached. The sanctuary is also mounted on a pyramid of sandstone, reached by stairs which, exceptionally, are very gentle. The bare walls of the tower, like those of the vestibules, were simply decorated with a lower frieze and, doubtless also, with an upper frieze. The doors have fine pillars of five parts, under unfinished lintels. This monument again shows one of those changes made during the construction, which are common in khmer building : behind the base of the tower, Mr. H. Marchal found another one hidden, which is carved, whereas the work above it had been abandoned.

If we go on from there in the same direction towards the north, we meet the last temple of the series. Its arrangement is different, and the orientation towards the east is the more marked since, on the west side, i.e. on the Main Square side, it has only a blind door. The sanctuary is arranged as a false edifice with three aisles. In front, there is a hall treated in the same way but larger, with a passage, opened by a door on each of the exterior sides, linking it to the sanctuary. The holy cell was entirely vaulted in sandstone, but the hall only had false aisles treated in this way, and the central part simply had a light roof which has not survived. An ornamental front on the after façade of the hall reveals the legend of the three steps of Vichnou. The temple of which the destination is not known for sure, but it seems to have been of the period of Jayavarman VII or even later, i.e. at earliest the end of the XIIth century.

From there, leaving the Square behind and slanting a little towards the right, by a pretty path, one can reach a piece of water, which is the remains of a lake of 116 m.x 60m., which makes a delightful picture in a frame of greenery. If we pass by the two last-mentioned temples again, and come down from the fourth temple towards the Main Square, following a vague roadway, we reach a new, very elongated terrace, which is suddenly broken on this side. The staircase, which gives access to it, was built by us. This may have been the base of a light building which has disappeared. The pillars, surrounding it, seem to have been added as an afterthought.

TERRACE OF THE LEPER KING

Coming from Siem Réap, the Main Square should be reached by turning left behind the Bayon and passing in front of the Terrace of the Elephants; immediately after this, one reaches the Terrace of the Leper King. It is a remarkable wall which carries six or seven rows of bas-reliefs, mainly Kings in ceremonial parade, sword in hand, surrounded by their court and their favourites. The lower part, which is decorated with Nâgas and fishes, seems to indicate that this great carved panel formed the west foundation of a large lake prolonging the Square, but which was, doubtless, destroyed when Jayavarman VII (1181 approx. — 1200) installed the hall which rendered the construction of the Terrace of the Elephants necessary. The south wing of the motive was destroyed in this terrace, whereas the north wing, the decoration of which begins with gaming scenes in a palace, then continues with a line of fish, can be followed, at least in its foundations, along a considerable length.

Here again, the khmers changed plans during construction; behind the great carved panel, there is another one buried in the masonry, which follows all its movements ; we had great difficulty in freeing it, but it revealed some carvings in completely new state.

Once the first edifice had been completed, this considerable work had allowed it to be enlarged by two metres all round. If we follow the narrow corridor, which we constructed, we reach the Terrace above and everything appears completely different. The edifice which stood on this high foundation was, undoubtedly, a light pavilion. Here, we find the famous statue of the Leper King, which has the rare peculiarity in khmer art of being completely naked, the sexual organs being absent. This enigmatic statue, whose value has been much exaggerated, although the head is fine, is considered by the natives to be a portrait of King Yaçovarman (899 — about 910), the founder of Angkor who, according to the legend, died a leper. As Commaille has rightly pointed out, the statue shows none of the typical characteristics of leprosy which the khmers would not have missed emphasizing. Some authors see in it the portrait of Çiva as an ascetic, but the delicacy of the face, which has none of the features of an emaciated person and especially the delicate decoration at the base of the chignon seem to contradict this hypothesis. The litthe inscription carved on the plinth complicates the problem even further, for it refers to a Judge in Hell.

Judging by certain details, such as the richness of the Queens' costumes and the friezes of many-petalled roses, or by the minute care taken in building it, this fine composition of bas-reliefs would seem to have been carried out between the construction of Angkor Vat and after the Bayon, i.e. before the end of the XII^th^ century.

THE TEP PRANAM

A path, which starts at the furthest corner of the road and the Bayon, quickly leads to the Tep Pranam, an elongated cross-shaped terrace running east-west, of 82m. x 34m., which seems to have formed the base of a light pagoda which was relatively ancient but nevertheless dating from recent centuries. At the end stood the present statue, a large image of Buddha, seated on a pedestal, which is also of classical design but, like the image, made of blocks piled one on top of another, many of them re-used. Leaving the road again, we find the remains of a lake whence the fragments of the standing statue of the Sage were recovered. The hands are stretched out in the reassuring gesture, but the face has so far not been found in spite of searching. The fine inscription stone, which is to be found on the terrace, was doubtless brought from the east Baray, where a shelter is missing its inscription. It is probable that the buddhist convent, whose construction it indicated, was completely ruined and that the faithful transported the inscription stone to a central temple of the same faith.

Going further away, and slanting towards the right, we reach a fine cross-shaped terrace on two levels which, contrary to the usual circumstances, has preserved all its balustrades with their remarkable nâgas and two standing statues of the temple guardians.

THE PRAH PALILAY

A little further on again, is the ruined wall of the Prah-Palilay (1) whose strange chimney rises up above a splendid tiered base, closely related to those of Prah Pithu. The entrance lodge beside which one passes, must have been rebuilt in the time of Jayavarman VII, for it reveals much evidence of re-use of stone. The tower stands on a high four-tiered base, where the cunning arrangement of the fiine richly-carved mouldings gives very pleasant varicty.

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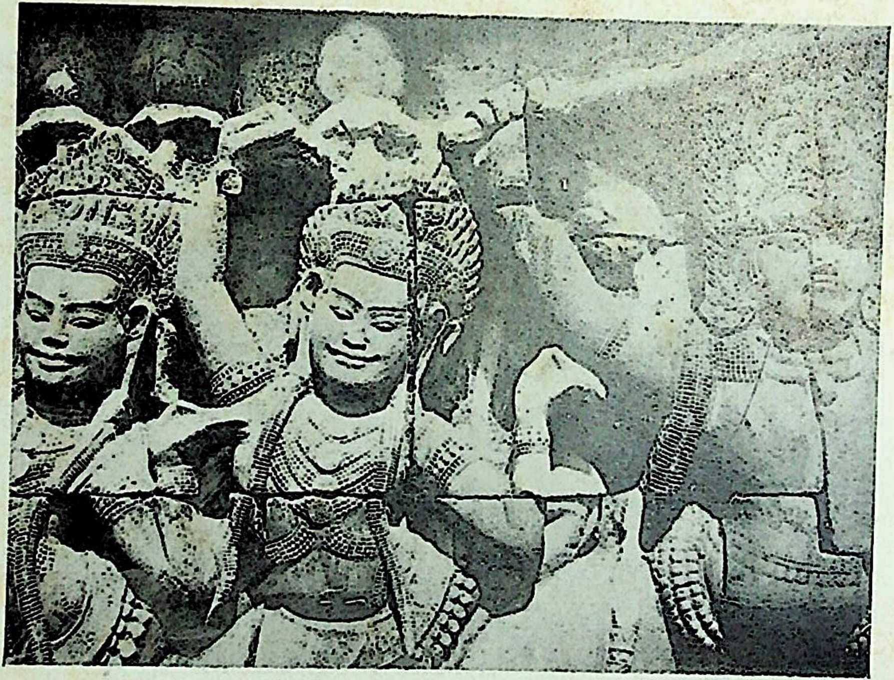
(1) See Photo n° 25.

Four double staircases are cut into each side. The Sanctuary, which is much deteriorated, raises its mass above. In the interior, which is reached by four enormous doors, the great beams of 40cm. which held the pivot pins of the doors leaves, are still preserved. The ancient divinity, which was probably a buddha, has disappeared, and the altar, at the end, with its great image of the Sage is not old. The doors open out under four porches with long empty windows placed very high up. The little pillars have been re-arranged and hardly anything ancient remains, except the lintels which are very fine ; unusually, they are made in two pieces. It has been possible to reconstitute some of the façades on the ground. They all reveal remarkable buddhist scenes. The door pilasters were of excellent design, and one of these, on the east door shows, at the bottom of the foliated scrolls, a very animated struggle, all is miniature figures. The doors were the only decorated parts, and the main body of the edifice, like the porches, had bare surfaces garnished only with very elegant frieze and counter frieze.

It can be presumed that the tower was built in strong construction, about the middle of the XIIth century, only up to the principal cornice, leaving the superstructures in light construction. They had to be rebuilt, after the fire of Angkor, in rows of sandstone, stuffed with re-used stone ; the blocks, separate and badly bound together, fell down and left only the rough central chimney in place.

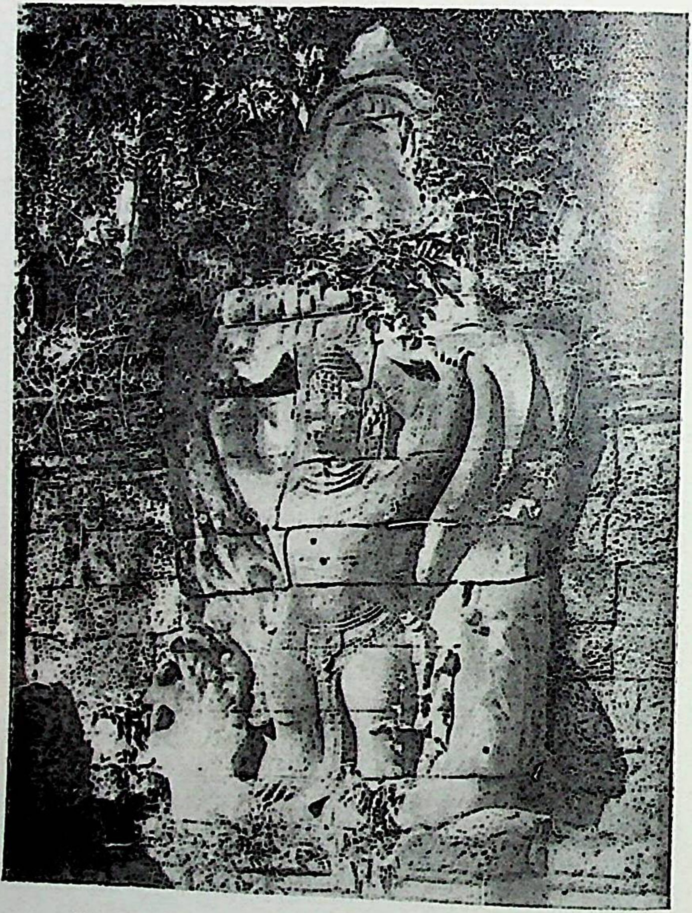
MONUMENT 487

The visitor, who wishes to miss none of the monuments included in Angkor Thom, should go back to the main road and



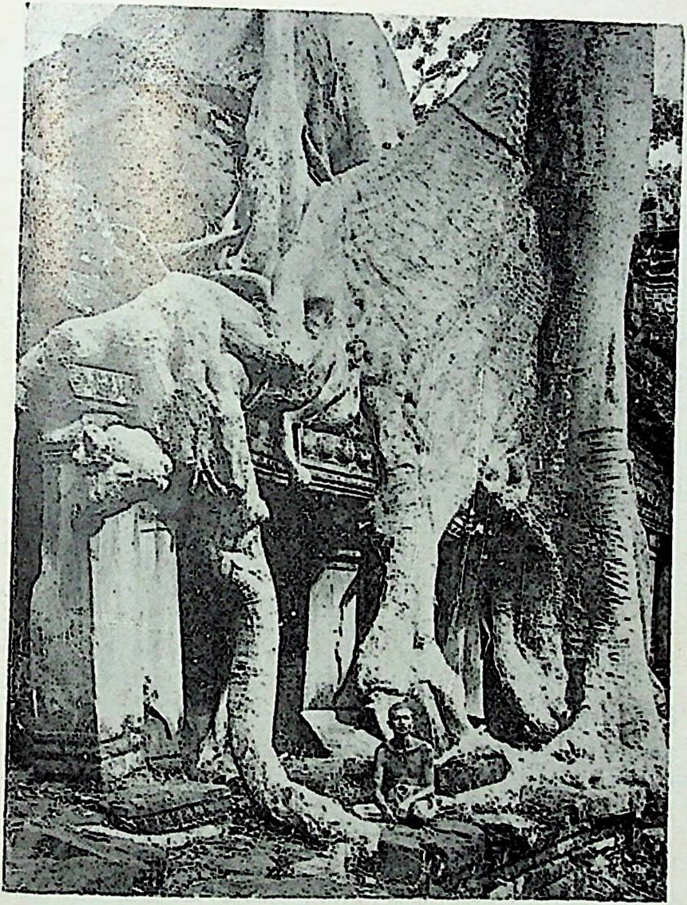
26. — THE TERRACE OF THE ELEPHANTS:
Bas-relief in the Interior on the North Side.

Photo by E.F.E.-O.



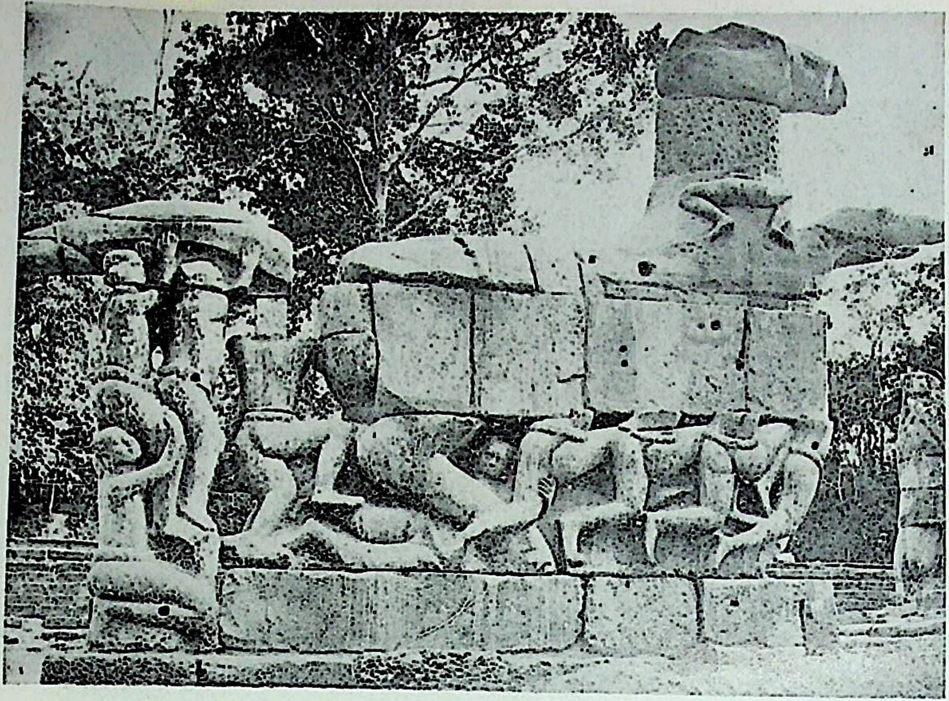
29. — **PRAH KHAN : A Garuda on the Wall of the Last Enclosure, East Face, South Part.**

Photo by R. DALET



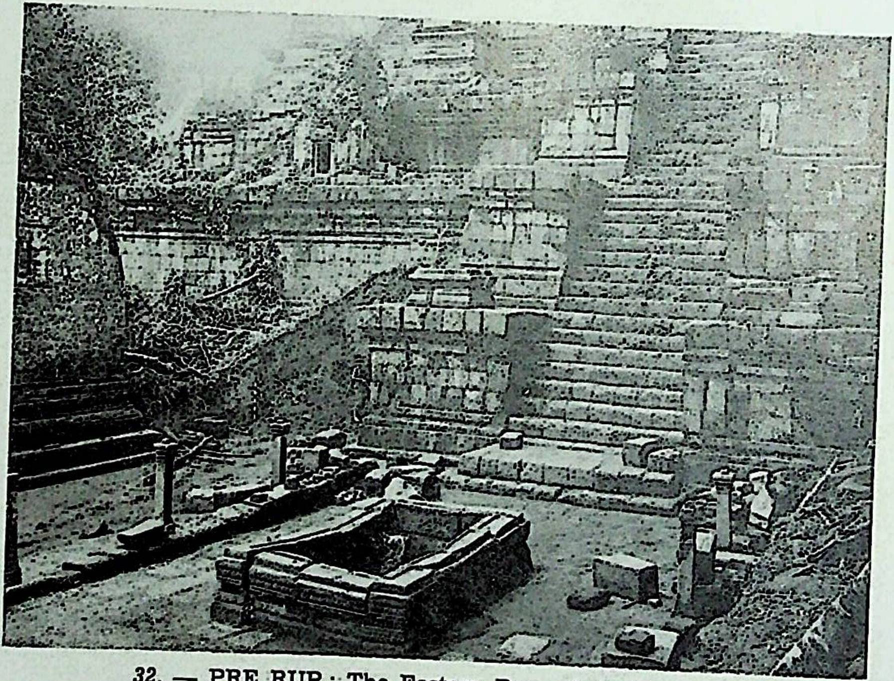
30. — PRAH KHAN : The Roots of the Trees Penetrating into the Third Eastern Portico.

Photo by E.F.E.-O.



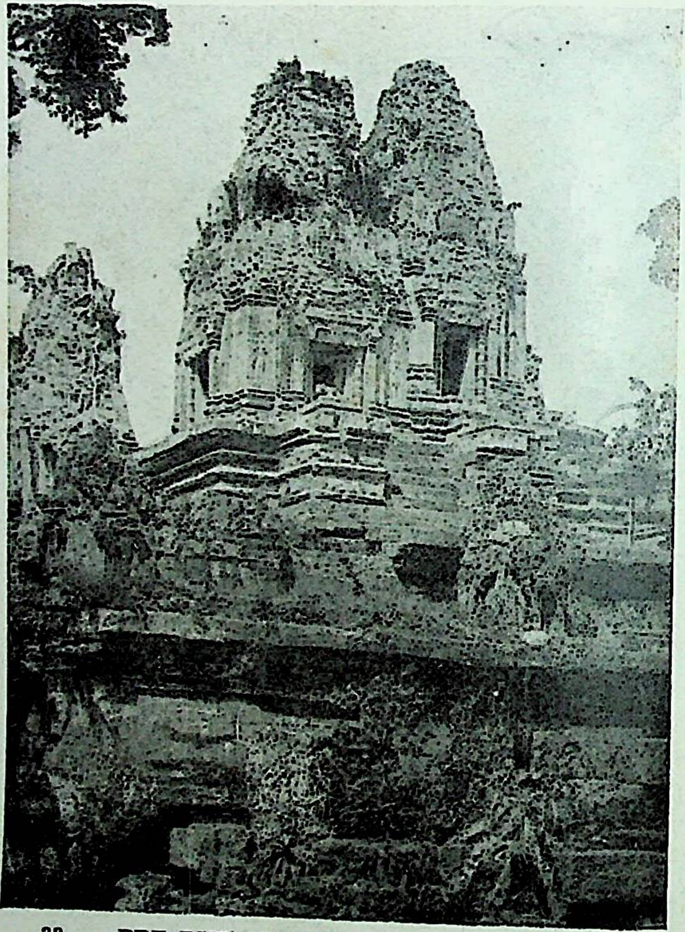
31. — **NEAK PEAN** : The Horse Balaha.

Photo by E.F.E.-O.



32. — PRE RUP : The Eastern Base of the Pyramid.

Photo by E.F.E.-O.



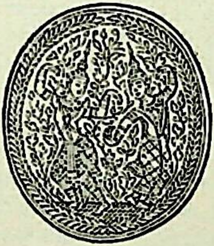
33. — PRE RUP : The Pyramid and the Towers ; View from the Southeast.

Photo by R. Dalet

take the "Avenue of the Door of the Dead" in front of the Bayon. About two-thirds of the way along this, on the left, he will find a small avenue running parallel to the Main Square, and 300 metres further along it, he will reach a strange sanctuary which is, thelast one dated, at the very end of the XIIIth century (1296). It is an isolated lodge in sandstone, facing directly eastwards and very much ruined; it has a holy cell in the form of a cross, with a double mortised pedestal which may have carried the statue of the wise brahman Manggalartha, who was then confused with Vichnou, and the statue of his mother, being the homage of the king to his faithful chaplain. From the outside, the edifice looks like a square tower with blind doors and a vestibule in front of the entrance: there are blind windows with five balustrades hidden by false blinds. The tower stands on a large foundation of the same dimensions, with four staircases. The door-frames reveal the old system of mitre-joints, and the little pillars are also inspired by the old five-part type, but they are surmounted by a special capital which is never seen in the immediately preceding models. The lintels, which are quite good, show the legends of Vichnou, including the scene where Krichna holds up the mountain to protect his friends, the shepherds, from the storm: another shows the churning of the seas. On one façade, there is the birth of Brahma from a lotus flower, springing from the nombril of Vichnou, who is lying on the serpent, which, in its turn, is floating on the waters. Here, he is transformed into a quadruped. On another we see the three steps of Vichnou from the bottom of the sea to the top of the sky: on a third, the dance of Çiva shown with four arms. These façades are on the ground, and one can see special treatment of the petals of the foliated cusps with little parallel lines giving them a woolly appearance, a type of decoration which seems to be characteristic of this latest art.

MONUMENT 486

The preceding monument, which is of base period, is itself not very easy to understand, but the last one, remaining to be examined, is even more difficult. To reach it, one must follow the west gate avenue, by car, to about half way on along it, and then turn left along a special route. Then, one reaches a monument which has no name and which has been given the number 486. It has not been easy to reconstitute its history. In the Xth century, a single sandstone and laterite sanctuary, consecrated to Vichnou, existed at this point. After it had fallen in ruins, the bonzes installed in the XIVth century, a pagoda 15 metres long with the usual statue of Buddha at the end (only the pedestal remains). Behind it, they built three lodges in line with the larger one, in the centre, in the form of a cross, mounted on a triple tier, the lower level being the same for the three edifices. The two upper tiers envelop the old laterite foundation of the older lodge. In the central tower, whose design is unusual in khmer art, only the south west ridge, which rises straight up to the missing cornice, remains. The wings are constructed of three false aisles. In the façade of the front wing is the door, which is made from pieces taken from the old sanctuary and which have been trimmed at the ends to fit into a narrower entrance. In front, there is the main base with two small staircases beside the pedestal on which stood the buddha at the bottom of the nave. Of the small towers little remains; behind blind doors, were standing buddhas which seem to be of the same period as the buildings themselves. The trimmed lintels and the little columns are very finely made, both worthy of the art of Banteay Srei, i.e. of the end of the Xth century. The roughness and heaviness of the door frames and of the decoration of the facades contrast with this delicacy. Whereas the lintels have brahman motives, those on the facades are buddhist; some of them have a curious decoration showing a water ewer. In their decorative foliage, all reveal the strange woolly treatment of the leaves which we already noticed in the temple 487 of Manggalartha.



THE PHNOM BAKHENG

The Phnom Bakheng (1) is a hill near Angkor Thom which, according to a clever supposition of V. Goloubew, was the centre of the first Angkor, the town of Yaçodharapura, founded by King Yaçovarman (889-approx. 910). Angkor Thom, the neighbouring town, is much later, being the work of King Jayavarman VII (1181-appox. 1200). Yaçovarman took this mound, which was correctly orientated, because it made a large pedestal for the temple of the royal god, which could be identified with Mount Meru, the imaginary centre of the Indian world, and because the stream in front, which flows down from the Phnom Kûlen, could be confused with the famous river Ganga, the Ganges, which takes such an important part in the normal life and in the mythical life of India.

The Phnom Bakheng is a mass of rough sandstone 65m. high, running from west to east, with its axis 400 m. from the south rampart of Angkor Thom. The artificial terminal platform has a surface of about 200m. x 100m. The slopes are fairly gentle on the east, steeper on the north and west, and abrupt on the south. The hill had four large staircases, corresponding with the avenues of the town, which are still indicated by a series of lakes, set in a straight row regularly on each side. The steps began behind the entrances (of which only the foundations remain of an interior enclosure made from an earth embankment 650m. x 440m., at the very foot of the slope. The north staircase is quite well preserved and the west one less; of the east staircase, only the evened slope of the hill, on which the steps were built, remains; as for the south one which, by reason of the steepness of this side, had to be held up by filling, it has disappeared altogether. The east staircase, and probably the south one too, were used by the Siamese as mines of laterite blocks ready cut for the construction of the citadel, which they built at Siem Réap, and which we knocked down.

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(1) See photos 27 and 28.

The monument is composed of five sandstone towers, the middle one of which, the largest, was demolished down to the principal cornice; as for the four secondary sanctuaries, they were reduced so as to leave only that part which was enclosed in the mass of an enormous sitting Buddha, which must have been more than 20 metres high, and was constructed up to the waist at this point, about the XVth or XVIth century. We had to destroy its legs and the bean-shaped pedestal, made from blocks pillaged in the ruins of temples, which carried it. These five towers were open towards the four cardinal points and this daring, at a time when the khmers were only just beginning to try to replace the light construction by sandstone building, induced them to take thorough precautions in carrying it out, which they neglected too much later. Thus, the central tower was made of stones of excessive length, radiating in such a way that the joints all tended towards the centre of the edifice. Moreover, the joints of the blocks were carefully crossed and each bed contained a long mortise cut in a semi-circle, which held a projecting stone of the same design, cut into the two corresponding joining blocks. The central tower, of which the doors had been walled up for the construction of the large sitting buddha, was seriously pillaged by treasure hunters, either in order to get into the sacred depository of the first sanctuary or, more probably, to take the treasure, which was placed at the base of the giant buddha. It is possible that we still have the chest in a stone trough, which remains at the bottom of the excavation and which can hardly be explained otherwise. One of the doors of this tower reveals a fine inscription, of Jayavarman V (968-1001) recalling the foundation made by Yaçovarman. The outside decoration of this tower still remains legible, in spite of the impact of the piling up of the blocks for the great buddha. Here one recognises the arrangement of the decoration of the period, which we do not see elsewhere except in plaster, as in those parts of the brick pavilions of Bakong and of Prah Kô, near Roluos, which have been preserved. Between the delicate profiles of the base and the cornice, on the corners, there are large panels having a recess containing a standing god at the bottom, while at the top of the dressing, an elegant foliated scroll motive falls from the cornice. It has the peculiarity, which is constant throughout this period, of having an unsymmetrical fall. In the air above the recess, apsaras, the celestial dancers, are flying. In addition, this stone tower has preserved for us the decoration of the façades of the doors, whereas, in brick masonry, they all lost their plaster which did not have a sufficiently strong hold on the sloping surfaces. Thus, we see, in a panel of foliated cusps, a curious arrangement showing the undulating line of the heads of thirty-three Indian gods. The lintels have suffered and we only recognize the little pillars by the fragments recovered from the blocks of the ruined statue. They were of the usual octagonal shape, and in five parts. Of the little temples, only the parts of the two eastern towers, which were inside the mass of the buddha, remain ; one of these has recovered its ancient idol, a linnga in three sections placed upon a pedestal.

The group of five towers stood on a sandstone terrace having a fine outline, with staircases on the four sides ; on its paving in front, a certain number of large round holes show that there had been a shelter with pillars, doubtless of a later period. The terrace is carried by a five-tiered pyramid 40m. wide at the top, 72m. at the base and about 8m. high. At those points where the well-finished sandstone coating has fallen down, the structure of the mountain can be seen. On each side, a staircase was cut into the tier and surrounded by four little towers ; although they are mostly incomplete, they are interesting because some of them have kept their ends. The staircases were decorated with lions of rather a special kind. Around the base of the pyramid there were formerly thirty-six brick towers, ten on each side plus two more in front of those near the axis ; they have two doors, east and west ; they were not finished and several are completely ruined. If we add up the five upper towers, the sixty turrets and the thirty-six brick towers, were reach the fateful number of 101. In front of the pyramid and before the towers, on both sides of the east-west axis, there are two brick libraries which, as usual, were formerly open only to the west ; their lateral walls have diamond-shaped holes. The doors which we see on the East Side are the result of a savage modern addition. A surrounding wall, ending in a triangular coping, enclosed the whole monument ; it was spaced out with laterite gopouras, the materials for which were pillaged like those for the staircases ; only the sandstone pillars of the porches remain. In front and on the east, an avenue crosses the flattened hill ; it contains a series of holes where one can perhaps still see two or three linngas which, unfortunately, have replaced the ancient ordinary boundary stones in sandstone, with rounded pyramid-shaped heads. A Prat Bat, i.e. a footprint of Buddha, has been cut in the middle ; this dates from recent times in Cambodia. At the bottom of the main staircases, there were some superb lions firmly seated on their haunches ; they were formerly placed on pedestals which accentuated their majestic size.

Phnom Bakheng should, preferably, be visited at sunset ; the climb, by the paths which run gently or in zigzag around the slopes of the hill, is gentle and a horse or an elephant can negociate it. There is a view over the Lake and Phnom Krom on one side, over the forest of Angkor Thom and the long line of Phnom Kulen on the other, with Phnom Bok in front ; between the two, stands Angkor Vat which is often glowing red in the fire of the setting sun.

THE PRASAT BAKSEI CHAMKRONG

Between the hill of Phnom Bakheng and the south gate of Angkor Thom, stands the monument of Baksei Chamkrong (1) which is easily seen from the road for it has lost its small enclosure and its single east lodge ; it is a remarkable brick tower, supported by a high pyramid of four laterite tiers with four staircases ; the south and north ones can be climbed at a pinch, but not the east one. The pyramid is 27m. at the base, 15 at the top and 12m. high. Only the last tier has ornamental moulding. It is really the base of the tower itself. This is a large brick construction having its door on the east and blind doors on the other sides. The monument would be in fairly good condition were it not that the whole decoration of its dressing has disappeared with the plaster in which it was carried out. Only the mass, with the brick hewn in depth to economize the plaster, remains, for this coating, by reason of its extraordinary qualities must have been very delicate and expensive to carry out. The interior reveals a fine example of brick construction with its arch in a series of tiers, all very carefully executed in spite of the fact that they were formerly hidden by a roof. The hall was destroyed by treasure hunters ; the altar, installed at the end, which bears buddhist images, is not old. The doors, with their fine rich pillars and their splendid carved leaves in sandstone, in imitation of wood carving, are remarkably well-preserved. Of the lintels only the last one is in good condition : in the centre is Indra, the god of the clouds, on the elephant Airavata with three heads : the garland is finished off at the corners by a curious motive, peculiar to khmer art, where a strange personage with the head of an elephant, is mounted on his own trunk. On the piers of the arches are inscriptions bearing the figure 947 under the reign of Rajendravarman II (944-968) which tell of the erection of an idol of Çiva in gold, indicating perhaps the construction of the temple, which must have contained it, at that period.

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(1) Pronounce TEEAMKRONG.

PRAH KHAN

The temple of Prah Khan (1) which is situated to the north of Angkor Thom — its moats are 250 metres from those of the town — is one of the largest monuments of the group. It includes a set of four concentric enclosures which, as usual, are longer towards the south and especially the east ; in front of them, on this side, is a huge lake which is now dried up by the erosion of the river in its artificial course ; its bed drains all the water from the surroundings for these waters communicate with it through their sandy bottoms. The dimensions of the lake are half those of the eastern Baray : 3.7 km. x 900 m. ; in the centre of this great plain, is the huge island of Prah Neak Pean which seems to have been a dependence of the temple. This, which is of the Bayon family, must also be attributed to Jayavarman VII (1181 approx 1200); it is built according to a horizontal plan ; we will only describe the main outlines, for it is quite complex, especially in the middle part. The nucleus of the monument is a cross-shaped tower which was designed to be of considerable dimensions ; it occupies the centre of the first enclosure, which is an almost square gallery, more than 50 metres long, consisting of an nave between two walls, with a portico giving onto the inside. On the east, in front of the sanctuary, is a hall with three naves ; in the other directions it is linked to the galleries by triple porticos, and in front there are two large cross-shaped prasats ; a dozen smaller chapels occupy the four little courtyards in the central space. The first enclosure is immediately shut by another, with a wall on the outside, and on the inside, a double nave of pillars, four metres from the preceding gallery. Buildings with four little courtyards are to be found in front, on both axis, the one of the east having a remarkable cross-shaped courtyard. A wall of laterite forms the third enclosure 250m. x 175 m. ; it is spaced out, with gopouras or entrance pavilions, with three passages. The east wall, which is the biggest, has five pavilions and is nearly 100 m. long ; a tower stands on each of the secondary entrances and the eastern gopoura has three ; in each case, a cross-shaped terrace, in front, is decorated with a fine balustrade of nâga, followed by dvarapalas or temple guards, which are statues 3 metres high. Four avenues 250 metres long, and built entirely on embankments, lead from these gopouras towards the entrances to the fourth enclosure.

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(1) Prah Khan is the name of the Sacred Sword, the safeguard of Cambodia, which is preserved in the Palace of Phnom-Penh, it seems that there is a connection between this precious arm and the name of the monument, a name moreover which is not unique among the temples of the country. See photos n^os^ 29 and 30.

This is a vast quadrilateral 820 m. x 640, consisting of a high laterite wall on which enormous garoudas, the divine vultures 7 metres high, rise at intervals, with an even bigger one at each corner. It has triple lodges, topped by high towers in which the two circular tiers made of lotuses are unusually striking ; as an exception to the usual rule, the ceutral passage is reserved for elephants and is on ground level ; its lintcls and façade have been preserved and it has an open rectangular bay, resembling the same kind of passage at Angkor Vat and at the town gate. The other two entrances are raised up by a foundation and staircases, and they may, moreover, have fulfilled the function of chapels for the guardian divinities of the doors. A short ditch 40 metres long runs along the wall 10 metres from it, and, to the right of the lodges, it is intersected by a road which is decorated with the favourite motive of Jayavarman VII, that of the double nâga of the churning scene, which is carried and pulled by the gods and the devils. Here the supporting walls are decorated with bas-reliefs. The south lodge is larger; like the west lodge an avenue runs in front between two rows of square-headed corner stones with carved lions on the sides. The east avenue, which is 100 metres long, ends in a mass of steps which doubtless formed the base of a terrace on the edge of the huge lake.

The decoration reveals the usual series of motives found in this art and they are well carried out, although one feels than they were done too quickly. On the lintels and the façade it is the same mixture of buddhist and brahmin legends; here, since the archway is almost completely destroyed, one can see the female images in the recesses with normal feet, and also the cheap method of blind windows; the balustrades, which were not added but carved into the dressing, are also hidden by a false blind to prevent deeper carving; at the base of the pillars of the porch, in lodge III N. are same amusing scenes from everyday life.

The visitor should arrive by the Main Circuit, passing under the north gate of the town, and continuing to kilometre stone 7 where he can cross the monument from east to west; if time is limited, he can continue by car to kilometre stone 8, and, by a side road made especially for this purpose, he can reach the road which crosses the moat in front of lodge IV N. Then, having admired the two giants' balustrades, which were rebuilt by Mr. H. Marchal, with much care and skill, and having noticed particularly the end giants 3 metres high with their ten heads, he should follow on foot the shady avenue which leads to lodge III N. and, passing between the two guardian-gods, he can cross the set of galleries and courtyards and reach the central sanctuary. The neighbouring courtyards contain numerous constructions, probably funereal edifices, some of which have cloister arches, which is unusual.

Turning then towards the east, he will find a spendid cross-shaped courtyard to the north of which there is a curious edifice where the lightly constructed piles were transformed into heavy oval columns, which is almost a unique occurence in Cambodia. The paving held up by these columns was supporting the body of the storey with its doors, windows and usuald ecorations. It has been partly rebuilt on the ground by Mr. Marchal. Like the light buildings on piles there is no stone staircase and it could only be reached by the usual ladder of Cambodian houses. In the cross-shaped courtyard, the tourist can see lovely rows of apsaras, the celestial dancers, above the doors inside. Then, proceeding east, on the left side of the avenue, he will find a dharmaçala or pilgrims' shelter, the interior of which is very curious although its construction is weaker. Next, he will reach the east entrances where there is another road of giants and he can admire the gigantic wall garoudas; then, following the fine avenue of boundary stones, he will reach the platform which dominates the large lake outside. If the tourist does not want to go back by the same way, he can take the west embankment and meet his car which can have gone round to pick him up at the entrance to this road, a little after the km. stone 9.

THE PRAH NEAK PEAN (1)

Continuing the road to the kilometre stone 11, we find a branch road on the right, going south ; it leads to the Prah Neak

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(1) Pronounce NEK PON.

Pean situated in the middle of the great lake, which has been transformed into a plain and the west embankment of which we have just left. The road, which is not ancient, since we built it ourselves, leads to a square raised area of 350m. long, supported by steps on the side, and furnished with staircases on the axis ; on the corners, there were half-size harnessed elephants, but only the north-east corner one remains. In the centre of this space, which is undulated as the result of the movement of a series of secondary lakes, is a square lake 72 metres along, bordered by four smaller lakes situated on the axis and lower than the embankment surrounding the main one. In the middle of it, is a small sanctuary which was formerly entwined by the trunk-roots of a giant creeper, now dead. This minute sanctuary has decoration dating from Jayavarman VII ; its four bays, which were originally open, were walled up with fine standing images of Avalokiteçvara to whom, in his rôle of divine healer, whole is dedicated. The repairs to the monument, carried out by Mr. Glaize, re-established the former appearance of this little edifice which stands on a base in the form of a huge lotus. Thus, the idol of the tower stood on the sacred flower, the usual base for divine beings, which seems to float in the lake. This circular mass is 15 m. in diametre and 3 ½ m. high ; the second of its seven tiers is also lotus-shaped and the last but one has the two serpents from which the monument derives its name : " Neak Pean, the coiled serpent ". They raise their hooded heads on the side of the central passage and stretch their tied tails behind. At the foot of the massif, four motives stood out but only one remains, on the east. From the debris remaining, an enormous horse, with a bunch of men hanging on to it, has been reconstituted : this is again an image of Avalokiteçvara, who is transformed into a flying horse to save the faithful who have been shipwrecked on an island full of dreadful ghouls. The surrounding road has four pavilions on the axis ; their façades reveal the divine doctor and the army of unfortunate legless cripples and paralitics whom he cures : these pavilions have their floors on a level with the bottom of the lake and open out with large bays on the outside. Behind, on the inside steps, an apsaras rises waist-high over a hollow lotus flower which is holed in the bottom : from its lower orifice, a pipe crosses the pavilion wall and comes out in a great head above a pedestal ; these heads are : a woman with sound-open mouth, a lion, a horse and a monster with a trunk ; the water fell into the washing basin, the spout of which carried it towards the door. Nearby, a round lotus-shaped stone, carved with two human feet, was found. It is easy to reconstitute the living scene : a healer-priest, a disciple of Avalokiteçvara, drew the holy water and poured it into the lotus held up by the apsaras : the pipe and the spout of the tank carried the precious liquid onto the patient who was squatting on the round stone where the place for his feet was marked, and — if his faith was strong enough — he arose cured.

PRASAT KRAVAN, PRÊ RUP AND EAST MÉBON

If one leaves by the "small circuit" route, passing behind Angkor Vat, one meets, in succession, three temples of the first periods of Angkor art; the Prasat Kravan dates from the son of Yarçovarman in 921, the two others are the work of Rajendravarman II (944-968) who founded the second Angkor, the centre of which was the Phimeanakas.

The Prasat Kravan can be seen on the right of the road on the small circuit, between kilometre stones 13 and 12; a diagonal embankment which we installed, facilitates the crossing of the square moat which isolates it and which, in the time of the Khmers, made a foobridge on the east, the far side, necessary. It consists of a line of five large brick towers which are somewhat ruined. The principal interest in them lies in the bas-reliefs which decorate the interior walls, wich is a very unusual arrangement in this art. The monument is dedicated to Vichnou and the central tower has the image of this god, with eight arms, standing in front of a series of worshipers in carvings, one above the other on the end wall; on the left wall, he can be seen taking three steps necessary to conquer the world; on the right, he is depicted on the shoulders of Garouda, the divine vulture. The tower at the north extremity shows images of his wife Lakchmi. These latter bas-reliefs can easily be seen at any time, for the tower is completely opened as a result of its ruin. Those in the central tower can be seen better in the morning when the light enters by the east door. They were not protected, in ancient times, by a roof but by a simple awning, the suspension stones of which can still be seen.

Continuing the road and then taking the "Main Circuit", which here continues from the Small Circuit, and following the Sras Srang, we reach the temple of Prê Rup (1) on the left at the corner of the road, near kilometre stone 17. It is a large monument conceived in the shape of a pyramid: it can be best understood from above whence one can see the whole, since it has now been entirely cleared. The top of the monument can be reached by the east entrance, near the road, and the main staircase on this side which is slightly less steep than the others. The central terrace forms a square of about 30 metres each side and it stands about 15 metres above the surrounding country. Standing in quincunx on it, are five sanctuaries which are square-shaped with the door to the east and blind doors on the other sides. The interior, with its sunken floor, has a very carefully decorated arch which was hidden by a roof. The principal decoration of the five towers consisted of their coating in plaster; a large part of this remains in the south-west tower, which is the one in the left background if you arrive by the principal staircase. In recesses on the side near the east entrance and on the hind west face, there are two women with four arms, one of whom has four faces and the other a sow's head ; they are the wives of Brahma and Vichnou, the latter in the guise of a wild boar. The central tower is raised on a two-tiered, very detailed foundation, with a staircase on each side, framed by remarkable lions. All these towers have fine decorations of doors and blind doors with charmingly designed pillars and very rich lintels of real originality ; in addition, there is the marvellous ornamentation of the surface of the blind doors.

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(1) Pronounce Pray Roop. This term refers to a method of incineration which consisted of tracing the outline of the body of the dead person in the cinders, then doing it the other way round, which is called "turning the body"; prê rup. As for the person who is supposed to have been burned in this place, he is entirely legendary. See photos 32 and 33.

The main pyramid has three tiers ; the top one forms a common foundation for the five towers ; it is in sandstone and beautifully finished ; the steps, in front of the lateral towers, are continued by two additional staircases leading down to the tier below. There is no access to the tiers themselves. The lower tiers are in laterite and have the ordinary simple section. The bottom one is, by far, the largest, measuring 46 metres long and 6 metres high ; it has 12 brick towers with their doors to the east, so that in general it is difficult to enter.

In front of the principal staircase, at the bottom, can be seen the base of a light long shelter which was considered by recent Cambodians to be the tank in which the legendary personage was burnt ; it has corner stones which must have been topped with rounded pyramids, but here, like the shelter, they were doubtless made of precious metal, so nothing remains. At this level, there are two brick libraries with loop-holes in the walls.

Around the pyramid, there are two levels, each surrounded by a laterite wall, the outside one being 120 metres x 103 ; at intervals, there are brick entrance lodges with unusual porches. Both tiers were provided with a whole series of laterite annexes with balustraded windows ; they were lightly covered and had, at the end and on the sides, stone porches with fine pillars. One of these buildings contained a stele which dates monument as

965. The temple was formerly surrounded by moats, and had a large entrance on the other side of the new road.

Continuing the Main Circuit, 400 metres further on, near the other corner of the thoroughfare, between kilometre stones 15 and 16, we can see the Prasat East Mébon (1) on the left. Although it is more than 15 years older than the Prê Rup, the monument looks; like a reproduction, in miniature, of it. The temple was built on an island in the middle of the artificial Baray lake created by Yaçovarman, and the general arrangement is the same, but the whole is of more modest proportions and the base of the quincunx of towers is lower.

Let us go up to the top by the first staircase we find, which is, in fact, the best. The platform supporting the five towers is a square of more than 30 metres per side, mounted on a base of moulded sandstone 2.3 metres high. The central tower stands above the others but its own base is only 1.25 metres. The floor inside these edifices is very low and one has to go down two steps on entering. The pedestals and debris, which they contain are all old pieces, although not in their right places, but the buddha in the principal tower is modern. The towers sheltered the divine images representing the parents of Rajendravarman. We learn this fact from the inscriptions on the towers and other inscriptions tell us that these edifices were covered with plaster like the others which we have seen. This fact is important to mention because it explains the numerous round holes with which the dressing is pierced, and which, one might have thought, were meant to hold up some metal covering. Their purpose was to hold the plaster. Unfortunately, this precaution encouraged the work to be neglected and thus caused its complete disappearance.

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(1) Pronounce Maybone. See Photo 34.

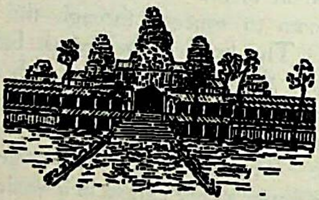
Of the decoration, only the preparation in the brick and the stone parts remain; both show an arrangement similar to that at Prê Rup, e.g. a door on the east and blind doors on the other sides, recesses for images in the dressings, remarkable door fronts, pillars and lintels, although these are less beautiful than those of the preceding monument. In the middle of the lintels, can be seen the image of Indra on the triple elephant, of Çiva on Nandin, of Skanda the god of the celestial armies on his peacock.

Here, too, the pyramid is surrounded by a space on two levels, surrounded by walls with entrance pavillons set in the recesses of the walls to gain space. The upper tier is occupied by eight towers and on the corners there are four edifices resembling libraries. All are in brick. The eight towers are minute and there is hardly room to squeeze through the entrance; they contained linngas. The lintel of the nearest little tower, on the left when descending the pyramid has, at each end, the curious khmer motif concerning the personage with the head of an elephant who is riding his own trunk, which is itself the extremity of a garland of flowers. The laterite and brick lodge was in the form of a tower with its upper storey ending in a vault with two gables. The surrounding wall, which is about sixty metres and very low, is supported on the outside by a laterite foundation; it is crowned by a coping in the shape of a roof with moulded sandstone clusters.

On the lower tier, which is about 100 metres each side, the entrance pavilions are larger and cross-shaped; they were made of laterite and roofed. Here, one finds the same long halls as at Prê Rup, with their porches and lovely pillars and their balustraded windows. All this is ruined and the materials seem to have been taken away regularly At the corners of the tiers, stand some fine standstone elephants, harnessed with ropes and bells, and the ones on the east are better preserved. The waters run off from the channels through gargoyles in the shape of monsters half lion and half elephant.

In front of the entrance pavilions, run landing stages: they broke the line of the seven tiers, three metres high altogether, which are now buried, but which formerly held up the island itself, 250 metres in diameter, above the waters of the Baray.

The lower east lodge contains a fine inscription stone which gives the date of the monument as 952. Therefore, it took at least five years to build the temple, for other inscriptions mention it in 947.



BANTEAY KEDEI AND TA PROHM

Banteay Kedei (1) and Ta Prohm can be seen in the same walk and it is much preferable to begin with the former; although their history and arrangement are similar, a visit to one will not spoil a visit to the other. In fact the temple of Banteay Kedei, the plan of which is simpler, was never completely overgrown by the vegetation because the monks stayed there a long time. Ta Prohm, on the other hand, is more complex and became the prey of the forest. We have, therefore, completely cleared the former, whereas the latter is kept as a witness to the state in which we found the monuments of Angkor. By visiting one and studying its architecture, we can more easily understand the plan of the other which is lost under its sylvan mantle.

The two temples are monuments which are doubtless only slightly later than Angkor Vat and are, consequently, of the second half of the XIIth century. Here, the moats which, elsewhere, always form the outside boundary of the monuments, are themselves surrounded by an additionnal enclosure and the walls almost touch at one corner. This is because they were enlarged by Jayavarman VII (1185 — about 1200) who gave than all the available ground, only leaving a narrow passage at the corners,made necessary by the old road which ran along the Sras Srang : in this section the present road runs over it.

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(1) Pronounce BANTY (last syllable like MY) and KEDAY (last syllable like MAY). See photos 36 and 37.

For this visit we must take the road which passes behind Angkor Vat, called the " Small Circuit " and stop half way between the kilometre stones 12 and 11. Then, we find ourselves between the pretty Sras Srang lake and the east entrance to Banteay Kedei ; the tourist should then send his car to wait for him at the west door of the temple, to which a special branch road leads.

Before visiting the temple of Banteay Kedei, the tourist is well advised to turn right and see the fine front terrace which is an addition of the reign of Jayavarman VII ; it gives a charming view over the Sras Srang (1) a fine stretch of water which never dries up. This lake is much older than the monument of Banteay Kedei and their axis do not coincide : the bottom is paved and the sides are furnished with large low laterite steps, with sandstone curbs, which is unusual ; its dimensions are 800 m. x 400 m.; a minute island in the middle is the remains of the foundation of a wooden pavilion. The terrace must also have been used as a base for a light building, the plan of which is shown by the arrangement of the terrace itself. It consisted of a central pavilion surrounded by a gallery which was separated from it by two little courtyards on a lower level. This base is pleasant to see with its set of staircases decorated with amusing lions and its fine balustrades with combined nagas-garoudas.

If we turn left on arrival from the road, we find ourselves in front of the east entrance to Banteay Kedei which gives onto the last enclosure. This, which is made from a laterite wall, surrounds a space of 700 metres x 500 metres ; the entrance pavilion, which forms a ground level passage, is surmounted by a tower with the four faces of Avalokiteçvara, a favourite motive of Jayavarman VII. The arrangement recalls that of the doors of the town, with its dark lodges so difficult to enter, but here the corners are decorated, instead of with elephants, with splendid garoudas, or divine vultures, which are reproduced again and again along the wall. This successful arrangement is best preserved on the west door. A path leads from the east gopoura to a fine terrace whence one can see the great moats which enclose the ancient outside enclosure. This wall in laterite forms a rectangle of 320 metres x 300 metres and its only entrances are on the principal axis ; these entrance buildings are halls with pillars and cross-bars : in front are porches and on the sides, passages for traffic, the central hall being mainly the shelter for a guardian divinity. The road continues inside, leaving on the right a curious edifice with heavy closely placed pillars, similar to those at Prah Khan which, like this building, had to support another construction — in this case of light material. Next we traverse a cross-shaped courtyard, the outside walls of which have windows and the inside of which has the usual charming arrangement with four little courtyards.

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(1) See photo n° 35.

From there, we reach the central group, 63 m. x 50 m., surrounded by another lake leaving room to pass only on the east and west sides : we enter through a vast entrance with massive walls above which was formerly a tower, now collapsed. This was placed in the middle of a gallery with a double aisle of pillars, enclosing a rectangular courtyard, which in turn was divided into a series of little courtyards by the presence of the main block. It is a group of vaulted galleries topped with towers at the four corners, while the sanctuary itself is sheltered by another one still higher. The interior, which today seems rather untidy, must, like the Bayon, have acquired its rich appearance, which was so necessary, from the carved panellings and the ornate plaster-work. This group, which was formerly more open, has been overweighted by the additions of Jayavarman VII, consisting of halls and galleries linking the sanctuaries which were formerly isolated. Thus one can easily reach the surrounding galleries from the central tower.

If we keep walking in the same direction, we will leave the sanctuary by a curious hall having a strange arrangement consisting of an overhanging arch on a groove decorated with rosaces. The edifice stands between two little courtyards with curious isolated pillars, which are still being used in Siam, where they support minute light pavilions.

Passing between the extremities of the lakes, the arrangement of which has not been modified as in the east, we again come to the west entrance building which, like the east one, is built with a series of pillars : thence, the path, between the ends of these other lakes which are a continuation of those we have just seen, leads through large shady trees to the west gate, better preserved than the east gate ; and there we find the car.

Let us drive back along the branch-road, crossing the main road leaving first the wall of Banteay Kedei on the right, and then the wall of Ta Prohm (1) on the left ; here we go down to the east entrance and again send the car round to wait at the west door.

The outside enclosure of the temple consists of a large laterite wall about 1 kilometre long by 70 metres, with entrances at the sides similar to those at Banteay Kedei. A little shady path follows the faint traces of former road and, after leaving a curious pilgrims' shelter on the right, reaches the central block about 400m.

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(1) See photo 38.

further. The first part of the group is a splendid balustrade between the two extremities of the outside moat surroundin the temple. Behind, is another laterite wall which is crossed by an entrance building, consisting of a large hall with three crossed aisles. On the right is another hall, with square pillars standing very close together, similar to those at Prah Khan and Banteay Kedei and which must have supported a light building. This enclosure wall is lined with about a hundred large brick cells with laterite porches in front, which must have been shelters for the monks' retreat, Then we reach a splendid cross-shaped courtyard, the walls of which are decorated on the outside with graceful blind doors, the whole making a magnificent spectacle in spite of its ruin. Like the one at Banteay Kedei, this cross-shaped courtyard crosses another group of moats which surround the wall of the temple itself, which is 145 m. x 125 m. The plan of this part is rather complicated and in the jumble of the vegetation it appears to be an inextricable labyrinth. It is wise to follow the set itinerary, since some of the galleries are standing in unstable equilibrium : the necessary signs are there to warn the tourist. In its main lines, the plan consists of concentric groups of closed galleries framing the principal sanctuary ; this does not strike one very much, and without having a general plan of the place, it is difficult to find ; moreover it owed its whole effect to a rich decoration in wood or metal which has naturally dissappeared. The little plan, which is given at the end of this book shows the complexity of the whole edifice, which will interest the visitor only because of the admirable contrast between the vegetation and the ruin, and by the enormous trees with their gigantic roots, which the sailors of Delaporte, a naval commander who gathered the first graphic information about Angkor in 1868, once, in the sea-green shadow of the forest, took for prodigious serpents.

If we continue towards the west, i.e. always in the same direction, we will cross the large west entrance building which here crosses the gallery with its outside door ; then, if we pass between the two lakes where there is a lovely view, we reach the entrance pavilion of the last enclosure but one ; then, passing between the two outside moats the shady path brings the tourist to the west gate, where he will find, in good state of preservation, the same corner garoudas as at Banteay Kedei ; and here the car will meet him.

In the additions to these two monuments, we can see the curious procedure adopted by the Khmers to economize the work of the stone-cutter when, as frequently happened, the decoration of a sandstone edifice required a blind window ; in order to avoid having to place balustrades, shaped in the work shop, in the bottom of the false bay, or having painfully to cut these balustrades high up in their setting, the decorator invented an ingenious subterfuge : he pretends that the window is shaded by a blind, then without difficulty, cuts the flat surface over nearly the whole bay, so that he then only has to break down the wall and carve the balustrades along half their height. This economical system is also found in all the temples of the period of Jayavarman VII.

THE PRASAT TA KÉO AND THE SPEAN THMA

The Prasat Ta Kéo would have been a splendid monument but building was stopped after its enormous blocks had been put in place. It si probably the work of Jayavarman V (968-1001). Its size and the new difficulties of its construction — it is the first temple entirely in sandstone — prevented the completion of its carving.

The Ta Kéo can be reached by the "Small Circuit" and the distance is the same in both directions. Let us take the road which goes behind Angkor Vat. To reach the monument, we must take the last branch of the road which goes round Ta Prohm on the west and then we reach the axis itself of the temple, which is very close to the moat surrounding it, and leaves a passage only on the east. Then we find ourselves on an ancient road, with high square boundary stones. This road continued as far as the east Baray where it is stopped by a terrace.

The monument is limited almost entirely to the pyramid. Let us first climb to the top by the east staircase which is not very steep but tiring on account of the height of the steps. The upper terrace, which is 40 metres long each side, is more than 12 metres above the surrounding ground. It carries the usual quincunx of towers

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(1) See photo 39.

where everything is arranged to set off the central tower. This tower stands on a base 6 metres high, whereas the others stand on one metre only: the façades of the other four towers are all long horizontal rectangles, whereas those of the central prasat are simple pointed arches. The top of the central tower was intended to be 50 metres high. These edifices, made of enomous blocks of very hard sandstone, were unfortunately stopped during the chiseling stage and only the coping of the upper tower, which has fallen on to the terrace, was decorated. They were conceived according to a grandiose plan but, for architects who were not yet disciplined to the difficulties of building in sandstone, it was difficult to carry it out: their cross-shaped plan opened out four great bays sheltered by porches on the axis. In spite of this, the buildings have rather a rough appearance. They mislead one as to the real impression which they ought to have made, which doubtless would have been as detailed as the temple of Banteay Srei, which is of the same period. These towers have kept intact some of the remarkable statues which, contrary to usual practice, were sometimes mounted in groups of two on long pedestals.

The pyramid, only the east side of which was carved, is 12 metres high with two enormous tiers and a staircase with six projections on each side. It is surrounded by a delicate gallery 84 metres by 80 metres, which is small but still double that of the Phimeanakas; at the corners, it passes under badly preserved towers and has entrance buildings dotted along the axis which, with the east face of the pyramid, are the only parts which were finely decorated as had been intended, and this only on the upper parts. This carving, which was always begun from the top, did not continue down to the doors, and the delicacy of work planned can only be guessed from the decoration of the little columns. It appears only on oblique surfaces near the pilasters, which had to be ornamented before being placed in position and, we see from this, that they would have been almost similar to those of Klean north and Banteay Srei. The top of the building has a roof with two gables arranged, as they always are in India, on the line of the axis of the temple. The narrow galleries, which link them, are decorated with numerous windows, which are normally blind on the outside (1) with delicate balustrades, and blank on the inside where, as in many monuments of this period, the open windows provide the only means of access, which is moreover difficult, by climbing over the balustrade. Nothing remains of the narrow roof of these galleries; they did not have the brick arch which is found in the entrance buildings and it is almost certain that they were covered by a light sham rounded roof, in curved tiles, in rough masonry. In the east part of the courtyard, which is longer than usual, are two libraries of the usual type, stretched out along the main axis with a porch on the east; they also had a false roof in rough concave masonry. At the cornners, there are halls in three sections, one of which is a porch and they are lit towards the inside as usual. They had corner roofs as shown by the pantile holes in the gables. The whole storey is held up by a finely shaped foundation, five metres high, with staircases on the axis.

This storey is quite closely encompassed by the wall of the third enclosure, which is 112 metres x 96 and supported by a last foundation two metres high. There are similar lodges all along the wall. This new courtyard widens a little in the east to accommodate two very long buildings; the central hall is only 23 metres x 3 metres; the edifice has numerous windows, so close together that these buildings can be considered to be open shelters and, moreover, the doorways with their porches of several arches have no doors: this obligatory ventilation, and the fact that they occupy the furthest position in the enclosure, seems to indicate that these sanctuaries were refuges for pilgrims. They had sharp roofs. Lodges, similar to the preceding ones, give onto this enclosure; like the others they have inscriptions of a minister of Suryavarman engraved after the carving of the monument had been abandoned. All around, the moat, ten metres wide and twenty four metres from the wall, completely separates the temple from the surroundings and, contrary to the usual practice, has no crossing on the west, which is all the more curious since this is the town side.

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(1) They seem true on the northern face as the light screen which closed the balustrades has fallen.

The monument was consecrated to Çiva, as is shown by the numerous linngas and an image of Nandin, the sacred ox, Çiva's steed, which were found there; certain statues of this god were also recognizable by the eye in the forehead, but since they were seen by the first explorers, the heads have been lost.

While crossing the river let us stop the car and see the Spean Thma (1). Although it is a building of a base period and later than Angkor Thom under Jayavarman VII, it is worth while delaying a little, because it is the only large bridge of the Angkor region and we can examine the difficulties which the khmers encountered during its construction.

The system of the overhanging arch, and the lack of width which it permits, requires narrow arches and pillars almost as wide for these are exposed to the heavy impact of whole trees carried away by the deluvian floods in the rainy season. In order to leave sufficient space for the waters, the architect doubles the width of the watercourse and, to prevent the erosion of the banks, he strengthens them, upstream, and downstream, with laterite steps.

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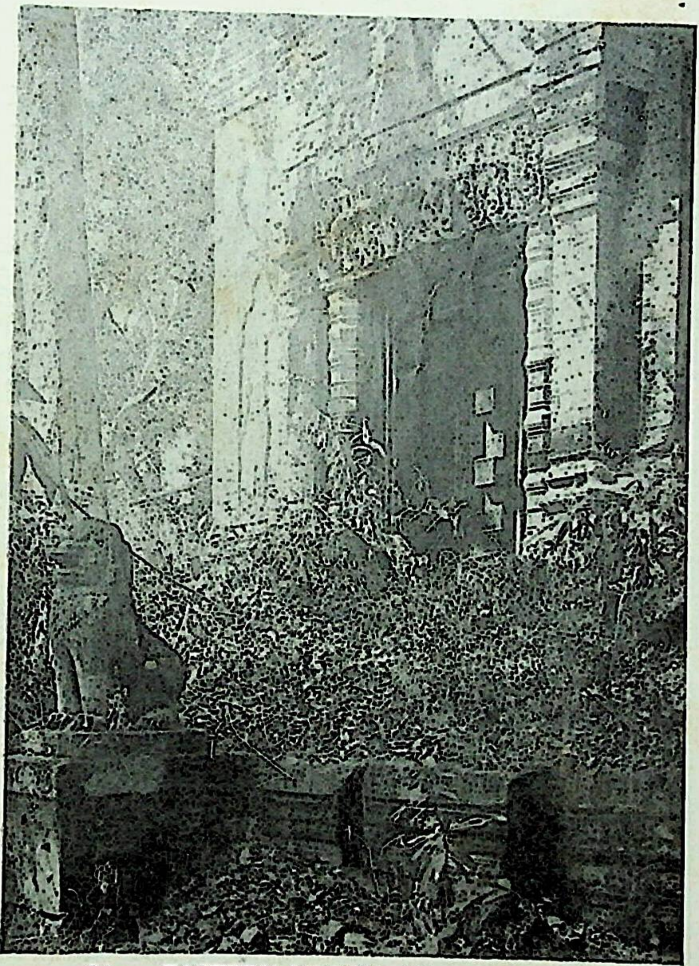
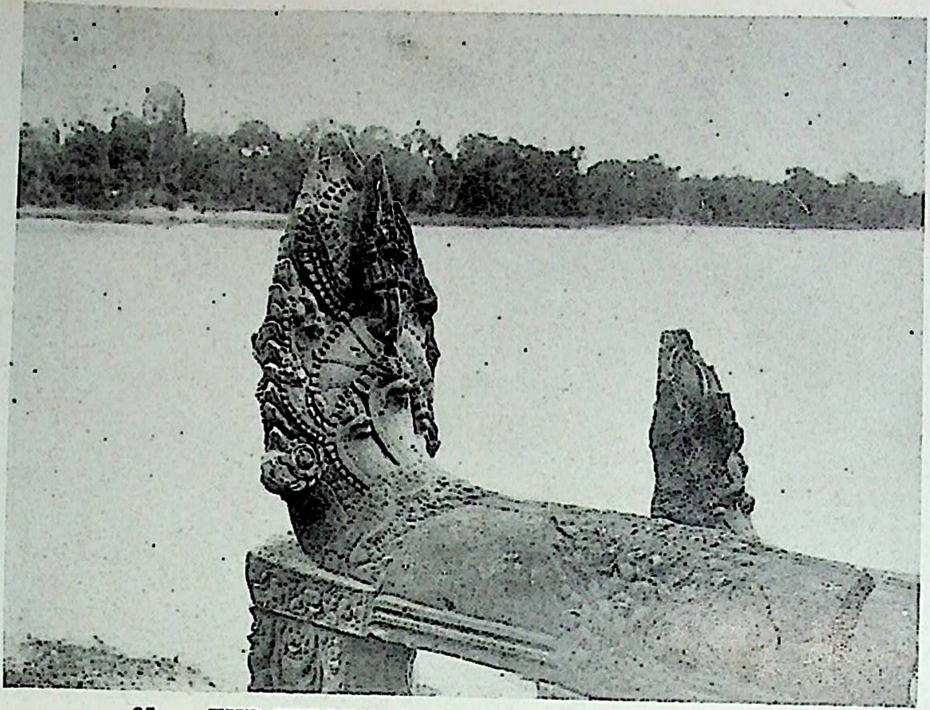
(1) Pronounce SPEE-EN TMA which means "stone bridge".



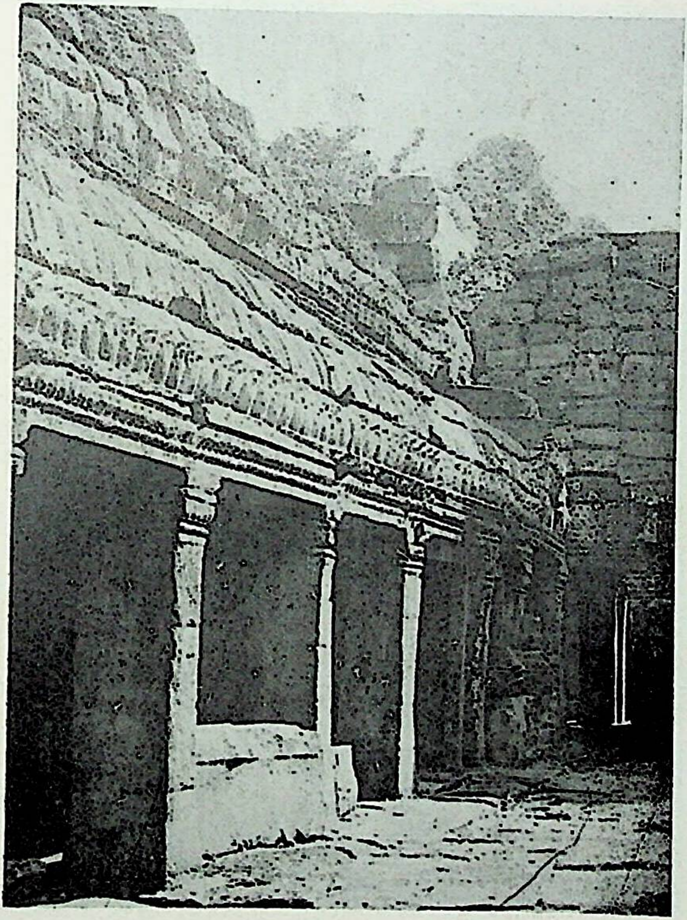
34. — **EASTERN MEBON** : Lion and Tower.

Photo by R. Dalet



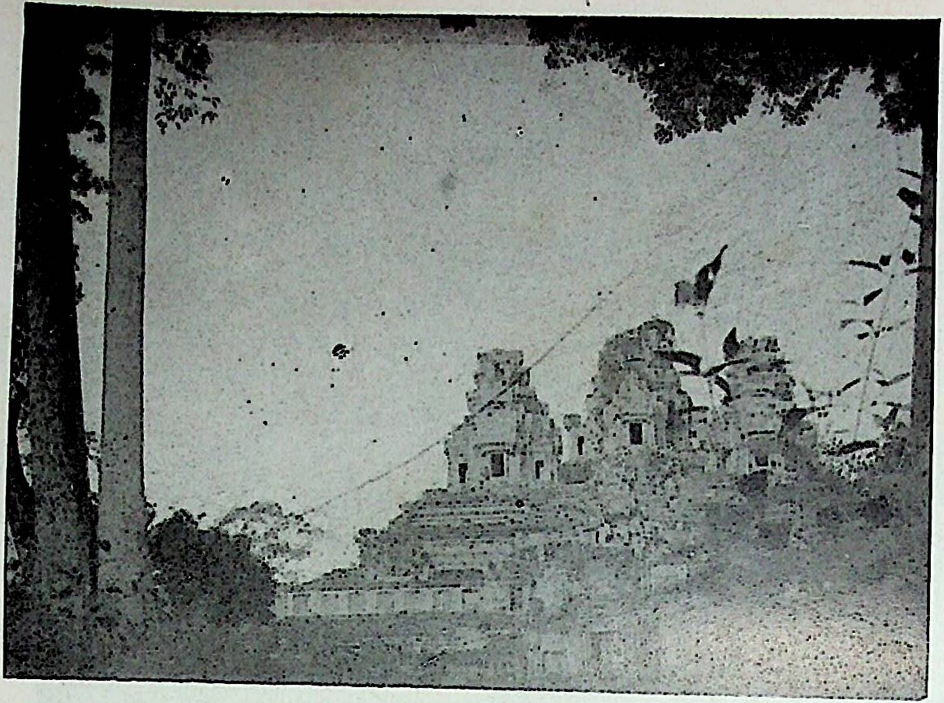
35. — THE TERRRACE OF THE POIL SRAS SRANG

Photo by E.F.E.-O.



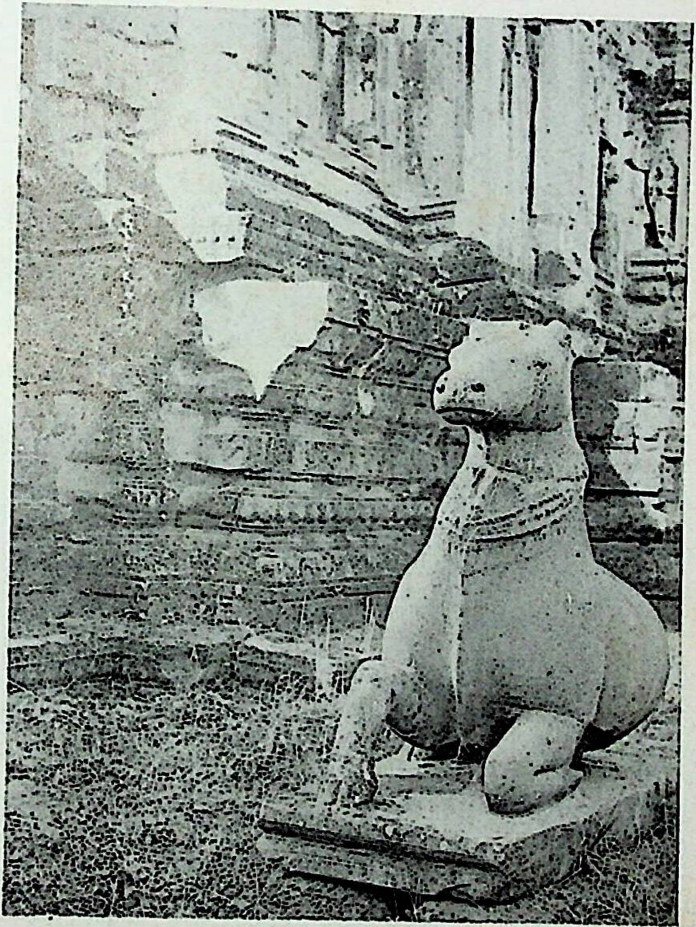
36. — **BANTEAY KEDEI** : Interior Gallery.

Photo by R. DALET



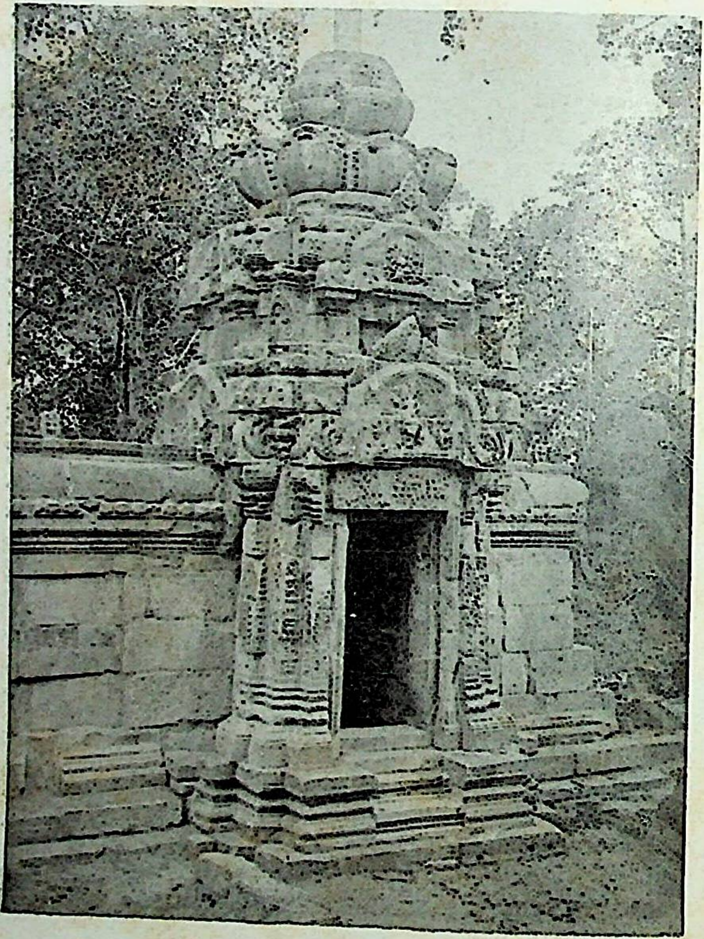
39. — PRASAT TA KEO:
General View Taken from the North Side.

Photo by R. DALET



40. — CHAU SAY TEVODA : The Sacred Bull (Çiva's Mount) and the Base of the Tower.

Photo by R. Dalet



41. — WESTERN MEBON :
The Central Door of the Eastern Façade.

Photo by E.F.E.-O.

In addition he installs an apron of the same material, with one or two descending steps, downstream to facilitate the rapid flow of the water, and to prevent the whirlpools which the narrowness of the arches would cause.

This ingenious arrangement is badly preserved at Spean Thma. The tourist can see a much better example at Spean Praptus, on the road between Siem Réap and Kompong Thom, near Kompong Kedei, 60 km. from the former and 75 km. from the latter. One cannot miss it since the road goes between its balustrades of serpents. This bridge dates from Jayavarman VII, but the buddhas under the nâga, which he had, with his usual piety, placed in the abutments of the handrail, were defaced at the time of the civaite risings, and those that we see there now, were later re-cut in the formless mass which remained, and they are very ugly. By going down one or other bank near Kompong Kedei, one can see clearly the arrangements which have just been described, and there is a very picturesque view.

At the Spean Thma, the state of preservation is not nearly so good : the river has carried away half the work, and has taken advantage of the widening of the bed to flow on the Ta Kéo side, under the eastern part of the bridge. This is because the diversion of the watercourse, carried out by Yaçovarman, leads the river into sandy soil, the bottom of the prehistoric lake (1), and it began to cut its new bed, in that reign. Thus, it flowed on a much lower level than the old apron, which it does not even touch at high water. This erosion continues towards the source regularly, and the piles of the bridge on the Main Circuit, near kilometre stone 14, have had to be protected, for their foundations began to be exposed. Another more serious result is that all the ditches and barays of the Angkor region, which were linked together by an underground plane of sand, have been dried up by the leakage opened up in this way and the countryside, which was well watered at the time of the khmers, has dried up little by little.

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(1) The whole of the Angkor region was formerly covered by the Great Lake, which is now much reduced, and it is this sandy bottom which forms most of the area.

CHAU SAY TÉVODA AND THOMMANON

These two monuments, which seem to be contemporaneous, are situated almost opposite one another, on both sides of the road which leaves Angkor Thom by the Victory Gate. The date of their construction is not fixed with certainty, but their architectural characteristics liken them to Angkor Vat, and make them rather appear earlier, which puts them probably in the second quarter of the XII th century. Their general plan is much the same in each case and is characteristic of the period : tower-shaped sanctuary with three blind-doors, sheltered by porches, while the real door on the east, opens out under a fourth wing which joins up with a large interior hall. In addition to the halls, are one or two libraries, and a wall interrupted by lodges, surrounds the whole. The decoration, the two temples, is roughly similar and yet they do not resemble each other at all. This is because the sanctuary tower is treated in quite a different spirit in each. If, as certain details might lead one to suppose, they are built by the same architect, it would seem that he deliberately adopted contrasting plans in order to give variety to neighbouring monuments. The system which we see in the tower of Chau Say (1) is the same one which had its triumph at Angkor Vat, and which is present in all the buildings of Jayavarman VII. It consists of prolonging the cornices of the wings, the main body and the tier around the central block of the prasat,by a series of horizontal belts. Between them, the decoration is repeated and, from top to bottom, the same recesses for tévodas are set in tiers under the same panels of chevrons. The conception of Thommanon is quite different and, in my opinion, architecturally more perfect, but it, nevertheless, links the wing-porches less successfully to the central mass. This rises straight and clear from the foundation, and the corner rib stands out plain and pure from the wings. The corner is decorated simply with a large stripe pilaster, garnished at the bottom with a reçess for a tévoda the size of which dominates the porches.

With these facts in mind, let us visit the two temples. The one at Chau Say, 30 metres on the right of the road, has four entrance pavilions in its wall of about forty metres. Right from the beginning, the sanctuary and the gopouras were linked by an enclosed passage which runs under various edifices, supporting them. The hall and the east gopoura were linked at a later date by a road-bridge which then runs in front of the entrance and soon broadens out into a terrace; this terrace reveals the beginnings of the walls of a second enclosure; the gopoura was not built on this support, and the fence had simply to be made of stakes; from there, two lines of boundary stones of a new model, with a cubic head, border an alley which runs down between them to the former river's edge, which is already deepened by the erosion of the bed.

The principal sanctuary and its four wings, as well as the hall, are set on a common foundation which is quite big. Their porches are on the same level and their windows were trimmed with balusters, which were useful as an enclosure only in respect of the east passage. Under these shelters, the blind doors are richly decorated, whereas in front of the real door, the complete plan of another door stands under the key-stone. The wing-porches and the tower are conceived in the same manner, and the outlines of the first are the reproduction in miniature of those of the others. The wings are planned as an edifice with a false storey. The cornices of the lower part, and of the false storey, surround the central tower, the main body of which is, thus, divided into three sections, the centre one being the smallest. Above, the first storey of the tower is complete only at the north-west corner and with a part of the next storey. On the various parts of the tower, as in the body of the wings, the decoration consists of graceful recesses for tévodas with normal shaped feet.

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(1) Pronounce TEEAO SIGH (like high). See photo 40.

The hall stretches lengthwise east-west, with four doors and four blind windows ; it is linked with the divine cell by the east vestibule, and in front there was a porch with two open windows and an open door giving onto the east gopoura. The hall was roofed by a simple arch rather sharper than a semi-circle ; the outside appearance of this part of the building, shows that it was conceived as a false hall with three aisles, only the central nave being real and the side ones simulated by the thicknesss of the walls. But, with this great width, the arch of the central nave troubled the architect, and the part, corresponding to the upper sandstone seating, is carried out in an artificial monolith of bound brick, giving greater confidence ; the stone does not begin until further on, after the difficult part has been finished. A covering of plaster or distemper must have disguised the difference in colour.

From the outside, the hall is seen to have two additions at the ends, at the rear a vestibule which is half faded into the east wing-porch of the tower, and in front a porch which is almost entirely destroyed by a tree. The walls of the hall are decorated with false windows with balusters, and lateral doors, both stand out from a background of square rosaces, framed by tévodas, either single or in pairs in their recesses.

The east gopoura is an edifice with three passages, linked by small lighted rooms, and the centre one is closed by two porches on the axis. The central block was topped by a storey with two gables on the main axis. Here, the same girdling motive is naturally used and the seating is carpeted with the same pretty rosaces decoration. Of the other gopouras, only the west one, which we found in a terrible state, could be saved; the others which were weakened by the rotting of the supporting beams, lodged in the thickness of the wall (which is the usual system here),are completely ruined. The libraries are not less ruined, but their debris show that their arrangements were classical, with porch and entrance on the west and that their panels carried the same rosaces decoration. The library of Thommanon shows how it must have been before the ruin.

The pretty passage, standing on round, octagonal or square columns, according to space, which links the east gopoura with the hall and continues further on, is a later addition. On the outside terrace, whither it leads, the right angle and the abutment of a fine nâga balustrade can be seen, and this is perhaps the first example, at Angkor, of this successful decorative system, which does not date from the first times.

The temple was consecrated to Çiva, as it is shown by the discovery of his usual mount, the ox, Nandin. However, following a custom which is quite popular with decorators, nearly all the scenes reproduced relate to the legend of Vichnou.

The temple of Thommanon, like that of Chau Say, is planned with the same terrace in front, but is has only one library, and only one enclosure of which nothing remains, for it must have been of stakes and its open roads, planned to run between the edifices, were only started ; neither were the lateral gopouras carried out. For the tower, its wings and the hall, the arrangements were the same, except for the contrast between the two monuments as shown; in addition, the hall is wider in proportion to the central nave of the false three-aisled building, and its arch had to be held up by two continuous ogee-moulding overhangs ; but this special arrangement was hidden by a roof.

The existing gopouras are treated in the same way as those of the neighbouring monument. To harmonize with the simplicity of the central tower, their walls are bare, being simply garnished at top and bottom with a decorative frieze, and the same was true for the library of classical type which is well preserved.

The monument was not completed and yet modifications had begun on it : thus, the beautiful pilasters of the east door, of the east gopoura, were hidden by the ends of the walls of a vestibule, which was added,and which we had to demolish partly to free them.

The sculpture in these two temples is remarkable ; the foliated scrolls are often mixed with miniature statuettes wittily treated and the divisions on the stripes of the scrolls are very varied. At Chau Say, where they are garnished with birds, horsemen, fighters, etc., they can be seen to come out of lions or monkeys, and in one place (south foliated cusp of the west vestibule of the west gopoura) out of two human legs walking; or they come out from the mouth of a lion which Krichna is shaking by the back legs (wall-gable north in the north passage of the east gopoura). The images in the recesses, tévodas or temple guards, have their feet placed facing three-quarterwise and their arms standing out from the background at the elbow. The lintels are very elaborate. At Thommanon, the corner nâga of the façade has only one face, as at Angkor Vat, and twists himself round to face both sides. In this temple, a few scenes are identifiable : thus, on the façade of the door at the bottom of the hall, is the death of Bali, King of the Monkeys ; on the south façade, is Ravana shaking the mountain where Çiva is sitting on his throne ; on the east façade of the west gopoura, there is Krichna holding up the mountain above the shepherds, while the gable of the storey of the library depicts part of the churning of the sea of milk. Here, the numerous vichnouite images seem more in place than at Chau Say, for, in spite of a few linngas, which were found there, and which may easily have been brought there from the neighbouring temple, the monument seems rather to be a temple to Vichnou.

BANTEAY SAMRÉ

Banteay Samré, which like the west Mébon and the Phnom Krom, is less visited than the other temples of the Angkor group, can make a very interesting trip which will make the cambodian countryside better known to the tourist. The temple of Banteay Samré (1) can be reached by car, by crossing Pradak, the most attractive type of rich khmer village, with its picturesque houses on stilts, amidst a jumble of palms and plants, human beings, animals and various objects each more amusing to watch than the other. To reach the village, and then Banteay Samré, we must take on the Main Circuit, at the 16th kilometre stone, the Kulen path, and stop the car 800 metres after the east embankment of the Baray, which it crosses, ignoring the first path on the right which is about 500 metres from the embankment of the Baray and which leads in front of the north gopoura. The car can pick up the visitor at this latter point, unless he cares to retrace his steps to the departure point. Banteay Samré was cleared and reconstituted by Mr. Glaize, and in spite of various changes during construction and afterwards, it remains a complete group and has good quality decoration. The monument is composed of a sandstone prasat, with four wings, preceded by a hall and with two libraries; the group is surrounded by a laterite wall 44 metres x 35 metres, with four entrance pavilions or gopouras; a second enclosure, 85 metres x 80 metres, in the form of galleries with a continuous portico and the same number of gopouras, surrounds the first 250 metres to the east, the whole is linked to what seems to be a large ancient lake and 400 metres to the west, it touches the east embankment of the Baray.

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(1) The Samré are a savage people from the north of Angkor; as always there is probably no connection between this tribe and the name of the temple. Pronounce BANTAYIHG (last syllable like HIGH). See photos 42 to 44.

The central tower is of the type with four porches, the east one of which communicates with the holy shrine and with the hall; the other three are decorative and only have false doors. Formerly, the hall was inaccessible because its arch had collapsed between the large walls which formed false side aisles.

From the outside, the tower clearly overshadows the porches; between these, only a small part of the corner of the tower can be seen ; the rib is simply decorated with a narrow band of scenes. Some tévodas are indicated, with a single stroke in the little remaining space, but the figures have not been smashed. The tower has a fine cornice and above, rather low tiers; a curious perfection of style is achieved by bending the wall of the central foliated cusp, behind the tier, on the corner to an obtuse angle, thus the top of the tower could more easily, than the towers of Angkor Vat, gain the form of a rounded cone.

On the outside, the hall is treated as an edifice with three false aisles, on a base and a foundation smaller than those of the tower; the only ornamentations of the walls are the windows, which are true and have two rows of balusters and only a decorative frieze at the top and bottom of the frame.

Of the two libraries, the south one is remarkably well preserved. The edifice is planned according to the system usual to this kind of building, with porch and door on the west and blind door on the east; it has the usual appearance of a construction with three aisles. The wall of the lower nave is bare between carved friezes, and the little storey has, as usual, long windows and short balusters. The four half-façades of the lower aisle may be connected with one and the same legend, or rather with a story, which has not come down to us.

The enclosure, surrounding the central group, is not as it was originally conceived; it was to have been composed of a single wall, the beginnings of which remain intact against the sides of the gopouras. The wall has been replaced by galleries all in laterite; they have windows on the inside, most of which are false, but the thin partition behind the balusters has fallen down in nearly all of them, so that they seem to have been true windows; there is only one, at the end of the gallery, which was a real window and which supplied the only means of access over the sill; which is a strange and always surprising, but not uncommon, system. On the corners, the galleries form a cross motive, with a rich false door in sandstone on the outside. These galleries are dotted with cross-shaped arched gopouras in sandstone, with porches on the axis and passages at the sides, and these rooms have windows with balusters. From the outside, the building appears as a transept of halls, topped by a tier with bare walls, whose only ornamentation consists of friezes and windows. The central arches end in perpendicular gables on the axis.

Inside, the gopouras and galleries are followed by the large projection of the common base which runs clear right round, and is garnished with a fine balustrade of nâga on dies. It runs from the gopoura I east, to the hall, and doubtless made a platform between them, which facilitated communications.

In the enclosure II, the gopouras again consist of cross-shaped halls,with porches giving onto the inside courtyard,and of transverse wings; they give access to galleries furnished with a continuous portico over the courtyard. The halls have true windows on the inside, and false ones on the outside, and the galleries, after every second joist have a window under the portico. All these bays, have seven balusters. Contrary to the usual practice, the gopouras and galleries only had roofs, and the portico still shows signs of its very low roof in the form of a bell the curve of which can scarcely be identified. Above, the little wall supporting the central roof had window frames with balusters at certain points, where the lower windows were false.

Only the north-west corner and the east façade remain to show that the gopoura II east existed. It included no lateral passages, and one begins to wonder whether the principal communications were not made by the gopoura II west, the door of which has not been walled up, and which stands in front of the avenue of boundary stones, which lead to the east embankment of the Baray.

Here, the decoration is generally excellent, and the carving remarkable; the lintels are more noteworthy for their treatment than for their originality, except for the very strange one at the bottom of the hall. The lattice work façades are deeply carved, but, unfortunately, the interpretation of their meaning is often difficult. On the gopoura I east, there is a very complete reproduction of the churning of the sea of milk.

The purpose of the temple is a problem; it may have been buddhist. Its date is just as uncertain; it seems to fit in between the art of Angkor Vat and that of the Bayon, and one would doubtless not be far from truth in placing it in the third quarter of the XIIth century.

WEST MÉBON

If the prasat Banteay Samré is not so easy to reach as the other monuments, the West Mébon (1) is still more difficult. It is in the middle of the West Baray, and can now only be reached by boat, since the irrigation works have raised the level of the water. To reach this monument, one must go to the airfield and from there go on to the village of Svay Romiet, which is 1.500 metres to the north-west where one can find a guide and a boat.

The Prasat Mébon occupies a little island, which is doubtless artificial, in the middle of the Baray at the limit of the permanent waters. The composition of the monument reminds one somewhat of Neak Pean, which is much later; it has a square central piece of water. This basin is in the centre of the island, and has about fifteen steps; it is enclosed by a sandstone wall with numerous bays, and three towers on each side. The platform in the middle is joined to the east side by a road. The sanctuary, which it carried, was in light construction; a square esplanade of about 7.5 metres each side, has only a few shapeless stones on it, and a pretty inscription stone with three standing figures having four arms. The central figure appears to be a Vichnou between a man and woman.

The surrounding sandstone enclosure, the corners of which had a corner motive of which nothing remains, was stiffened by a continuous beam placed under the coping. It had a large number of doors which were simple open bays between the base and the cornice of the wall. The real passage was made by the little towers linked together by the wall. This wall, with its curved coping in imitation tiles and its herring-bone crest, its bays as windows, must have been planned to give the illusion of a gallery. The twelve towers were similar,but now only three or four, of them together with about fifteen wall bays, remain. They are small square, non-redented, sandstone edifices, with two doors and two blind doors where the wall ends. The decoration of these doors was ordinary, but the little pillars, which are preserved, have a curious octagonal prism shape with re-hollowed sides, a unique arrangement at Angkor which is only found at the Prah Khan of Kompong Svay.

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(1) Pronounce MAYBONE. See photos 5 and 41.

The last tier of the small tower held up a heavy round coping of lotuses. The corner stones of the walls are decorated with square panels, containing scenes. The tympans are garnished with large foliated scrolls.

It is at this spot that Mr. Glaize, on the indication of a Cambodian, who had a revelation concerning it during a dream, dug up an enormous Vichnou in bronze, with four arms, which was more than four metres long; he is lying down with his head half raised on one of his four hands. This statue, which is kept at the Museum of Angkor, is of exceptional dimensions.

The presence of supporting beams in the masonry, of false beams and foliated scrolls in the façades,and especially the decoration of the seatings, seem to connect this monument with the Baphuon whereas its relation to the Prah Khan of Kompong Svay seem to connect it with Angkor Vat. One would, therefore, not risk being far wrong in attributing it to the XIIth century.

THE PHNOM KROM

This monument is situated on a hill not far from the mouth of the Siem Réap river, and a visit to it can make a charming outing along the palm shaded stretch of water, which is full of rural and artisanal life.

It is preferable to visit in the early morning, or towards the end of the afternoon, in order to take full advantage of the light effects and to avoid the strong sun of mid-day and the heat haze.

From the market of Siem Réap, one must take the embankment road, follow the meanders of the river for eleven kilometres, and turn right, along the road which climbs the hill, or better still take the staircase up, since the cornice road is difficutt for cars.

On the upmost terrace stand some sandstone towers, which are much eroded by the beating rains from the south-west, surrounded with dilapidated buildings, which are made more ugly still by neighbourimg hideous modern constructions. But the view over the Great Lake and the surrounding countryside makes one forget this.

This temple, constructed by Yaçovarman I towards the end of the IXth century, consists of a line of three towers open to the east and to the west, the middle one being the biggest. The decoration has almost disappeared everywhere, and is akin to that of the Roluos group (Bakong, Prah Kô, Lolei).

The clearing work done by Mr. Glaize, enabled the original statues to be put back in place ; they are Çiva in the centre, with Vichnou on the North and Brahma on the south, and they are not beautiful, but the pedestals are remarkable, especially the south one with the sacred geese, which are the steeds of Brahma.

An enormous statue of a door guardian, of more recent date, was found in front of the platform of the towers (1).

The adjacent buildings are of no interest.

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(1) See photo 7.

वर्ग संख्या................ प्राप्ति-संख्या....................

ग्रन्थ-कार्ड

श्री गणेश वर्णी दि० जैन (शोध) संस्थान

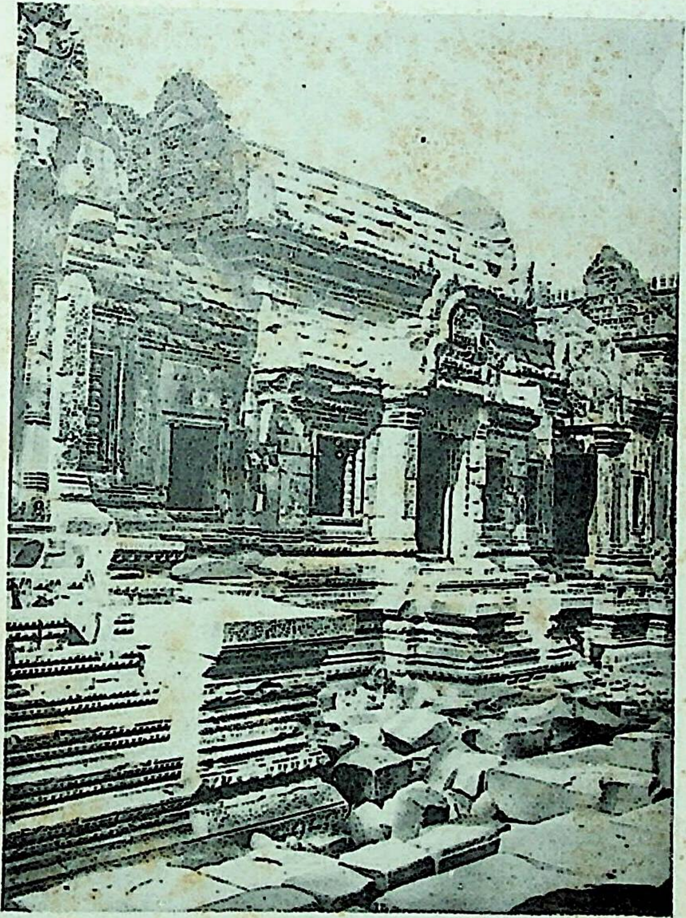
ग्रन्थागार

नरिया, वाराणसी-५

ग्रन्थ नाम Angkor

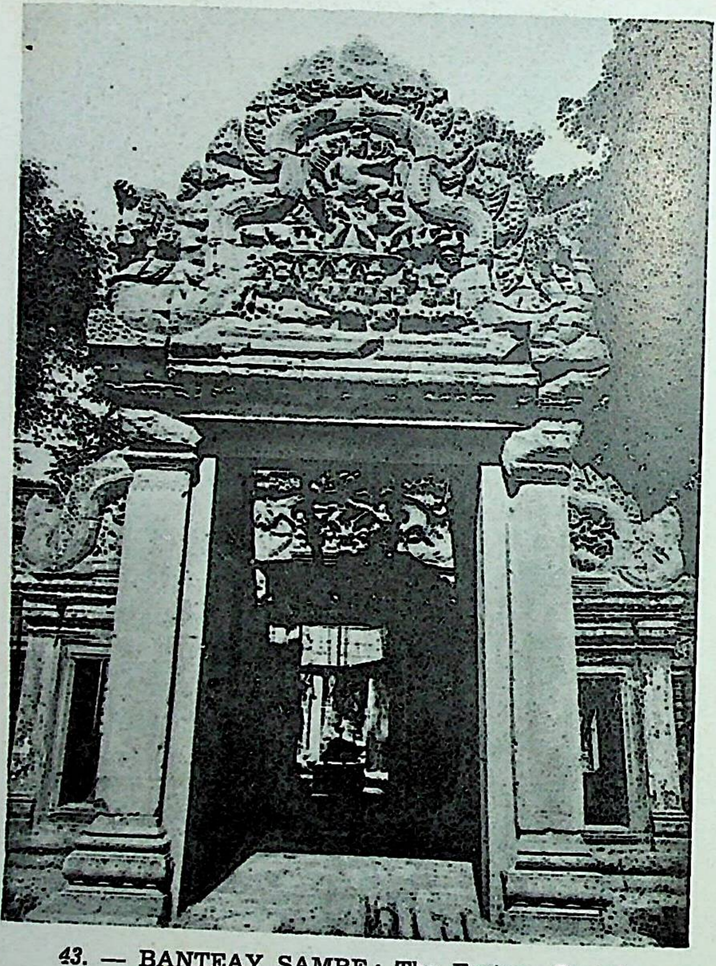
लेखक Albert Portail

लेनेवाले का नाम	देनेकी तिथि	लेनेवालेका हस्ताक्षर	लौटानेकी तिथि



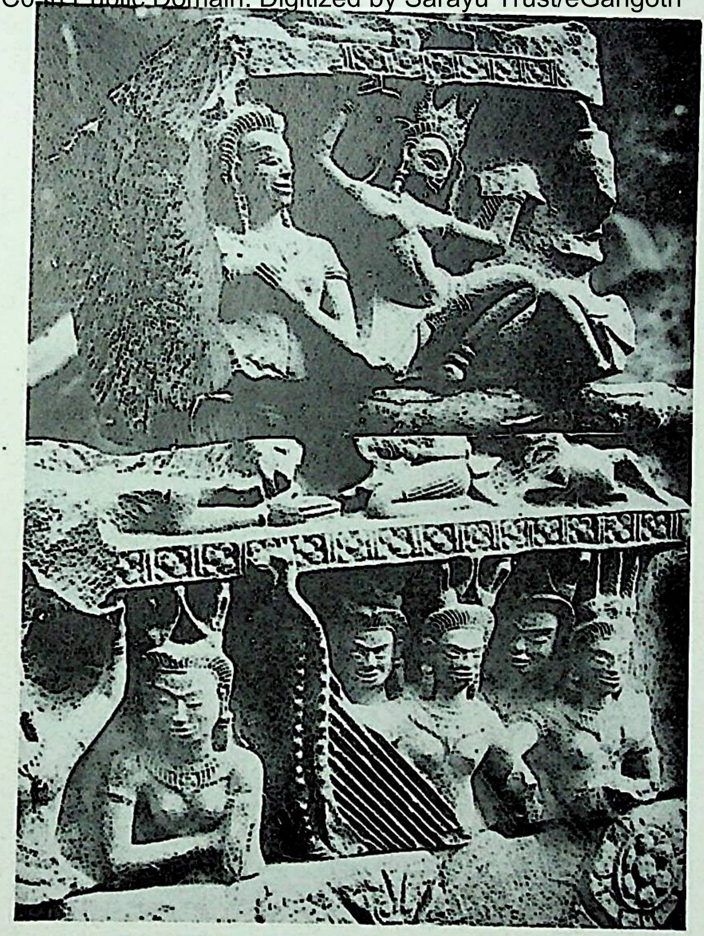
42. — BANTEAY SAMRE:
The Nave in front of the Central Tower.

Photo by E.F.E.-O.



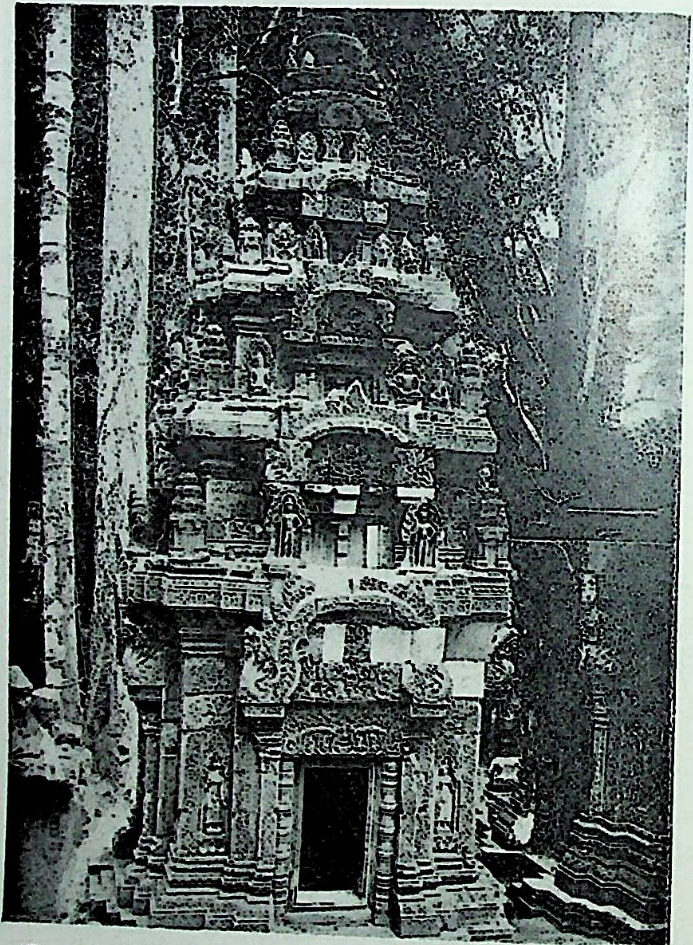
43. — **BANTEAY SAMRE:** The Eastern Portal of the Second Portico on the West Side.

Photo by E.F.E.-O.



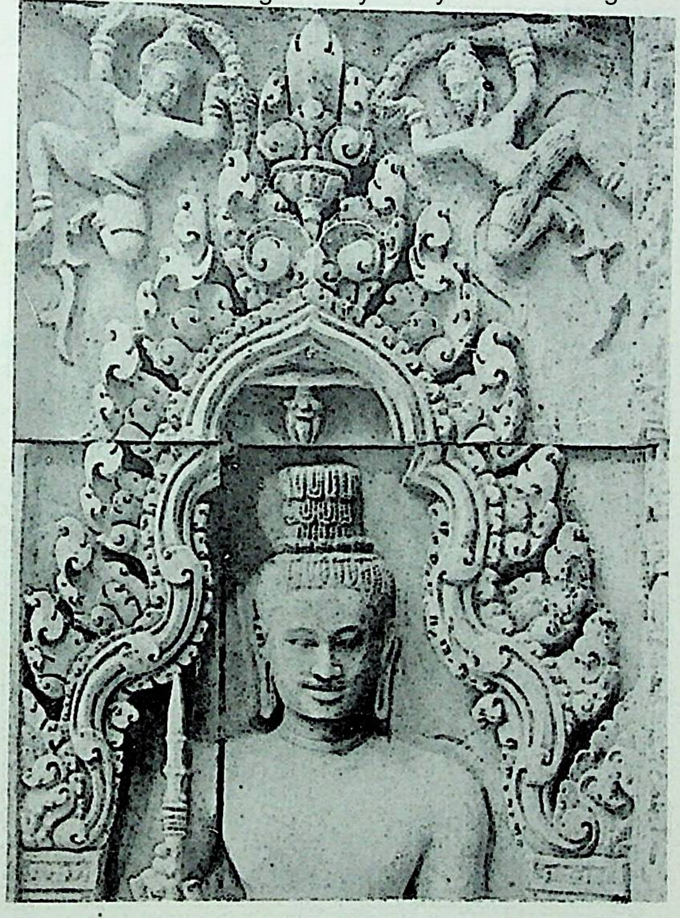
44. — **BANTEAY SAMRE**: Fragment of a Pediment.

Photo by E.F.E.-O.



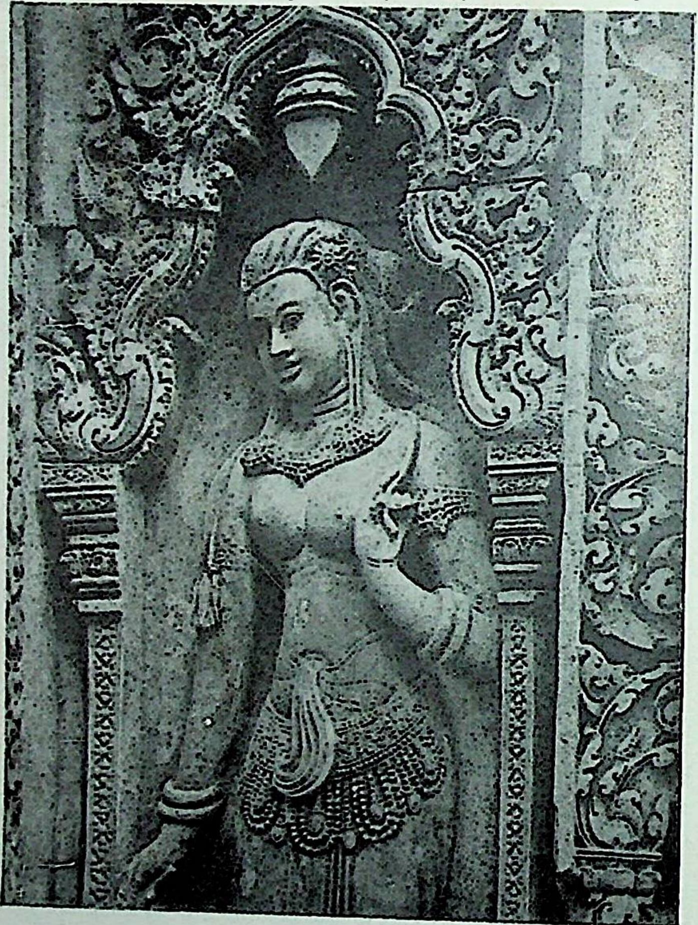
45. — **BANTEAY SREI** : The South Tower, East Face.

Photo by **E.F.E.-O.**



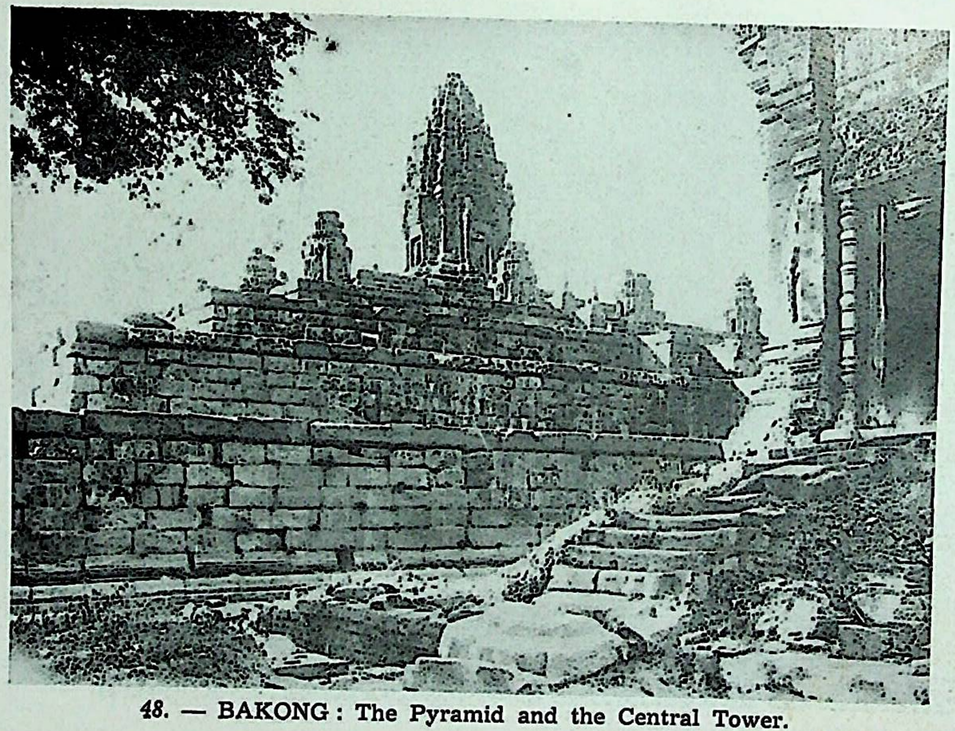
46. — BANTEAY SREI : The Central Tower : A Male Defender of the West Side.

Photo by E.F.E.-O.



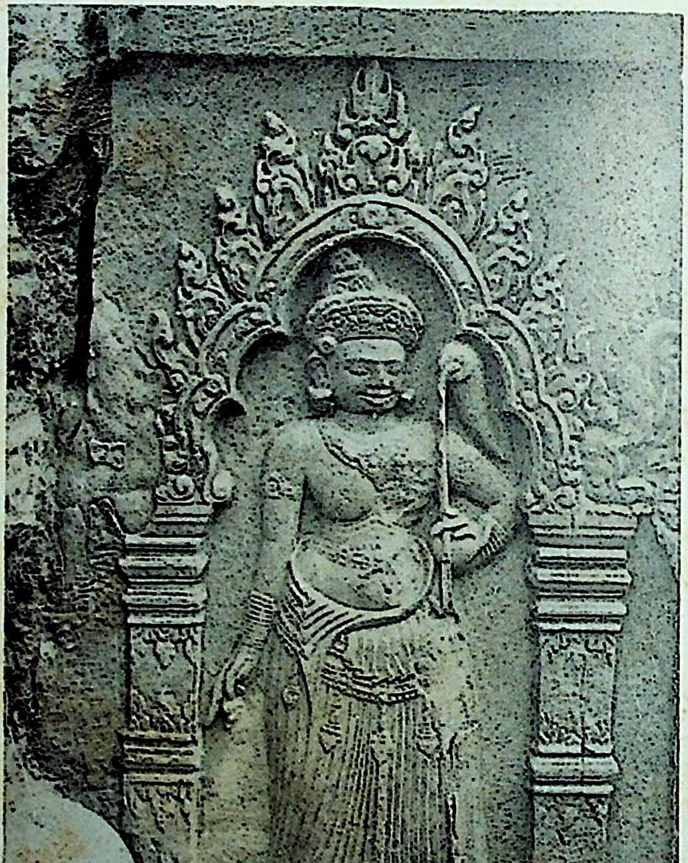
47. — BANTEAY SREI : The North Tower : A Female Defender of the West Side.

Photo by R. DALET



48. — BAKONG : The Pyramid and the Central Tower.

Photo by E.F.E.-O.



49. — **BAKONG** : Decorations on a Side Post of the Pyramid Staircase.

Photo by E.F.E.-O.

BANTEAY SREI

The visit to the lovely temple of Banteay Srei (1), which was a minor expedition a few years ago, has now become easy, for one can go there by car except during the heavy rains of September and October. One must follow the Main Circuit to the 16th Kilometre stone, and there, take the Kûlen track and follow it, for 1.500 metres, to the village of Pradak and turn left along the track running north : it leads direct to the temple, which is on the right bank of the Stung. Thom, or Siem Réap river, 21 km. north-east of Angkor.

The temple was reported in 1914 by Lieutenant Marec, then with the Geographical Service, and explored by our regretted colleague G. Demasur, who was killed at Seddul Bahr; I made it known in 1916 and it was excavated and then made the subject of an important publication in the "Mémoires de l'Ecole Française d'Extrême-Orient", after carvings had been pillaged, which caused a certain amount of comment in 1923. Lastly, it was at this temple that the first reconstruction was attempted by the School, and the stones torn down by European pillagers were replaced: this reconstruction was carried out with much care and skill, by Mr. H. Marchal, curator of the Angkor Group.

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(1) Banteay Srei means the "citadel", the "gorgeous" monument. See photos nos 4, 9, 45, 46 and 47.

This temple, of quite considerable dimensions, is built lengthwise, according to the ancient type — in contrast with the arrangement by concentric enclosures — over a distance of 200 metres; it is very carefully orientated, and has a system of two enclosures of about forty metres at its west end, which are surrounded by a large moat, in its turn enclosed by a third wall of about 100 metres; in front of this group, was another set of buildings, the stake-enclosure of which has left no trace. The monument is characterized by the smallness, and also by the perfection of its edifices, which are carved in that wonderful red sandstone, so dear to the architects of that period, and by its special decoration which makes it the last specimen of the fine system, which progressed through the plaster motives, from the ancient art of light construction to building in masonry, and finally to classical art. Its date, which was long a difficult problem, has now been fixed by the discovery of other inscriptions; it is the work of Jayavarman V (968-1001), begun in 967 the temple is dedicated to, Çiva in a place called Içvarapura.

After these general remarks, let us go into the centre of the temple itself, which, at least in so far as its masonry is concerned, has almost recovered its ancient appearance. The holy of holies has three sanctuaries, joined by a common base running north-south, and in front of the centre one, on the same foundation, stands a graceful hall, stretching towards the east. These sanctuaries, which are real works of art, are minute, the side ones not being more than three metres wide, and nine metres high, above the terrace-foundation. Thus since, the proportions remain constant in khmer art, a man can scarcely get through the doors, which are hardly more than 1.20 metres under the lintel, and the priest had to bend down to get into the holy cell. The principal divinity was a linnga, which has not been found; the secondary towers, were dedicated, to the north one Vichnou, the other one again to Çiva, which was also represented by a linnga. In the temple, a graceful group of Çiva and his wife Uma, sitting on his thigh was also found; it was brought back to Phnom-Penh by Lieutenant Marec and forms part of the collection in the Albert-Sarraut Museum. It has been possible to rebuild these towers in their entirety, thus at last giving a complete example of a khmer tower, the appearance of which had, until then, remained a problem, for the pillage of the upper sacred repositories had, everywhere, ruined the higher parts of the towers. The work is very detailed and can be judged by an examination of the shaped base of the towers; all the elements stand out very sharply, and the intermouldings have minute ancient balusters, again outlined by the carving. On the walls of the towers, between splendid vertical bands, there are graceful recesses for standing figures of the temple guards, in the form of a god holding a lance, or of charmingly shaped celestial servants; the lobes of their ears are elongated as a result of wearing a wide disc shaped jewel; this deformation, which seems savage to us, and which is seen on all the buddhas because the Sage, having given up all finery, had to take off these ornaments, did not trouble the coquettes of the time; for, at the end of the double thread of skin, our dainty apsaras did not hesitate to attach a rich and heavy pendant, which pulled it down even further.

Above, the recess is garnished with the fine frieze motive, consisting of a wide floating leaf, which formed the plaster decoration of the first period of classical art in the monuments of

Indravarman I (877-889) in the Roluos group. Between the frieze and the recess, fly the celestial genii waving garlands of flowers.

The doors are charming compositions; their clear and pure cut columns support deeply carved lintels, each central motive of showing a minute scene. Under an excavation in the south lintel of the central tower, one can see a wild boar viewed from in front; they are the heraldic arms of a principal donor who has the word "boar" in his sanskrit name. These lintels are extremely varied, and worthy of detailed examination; even the pure ornamental decoration is modified by curious additions, like the strange heads of birds holding garlands in their beaks, on the false west door of the central tower. Here, the façades are garnished with splendid panels of foliated scrolls, with a group of figures in the centre. The decoration of the false doors consisting of magnificent panels cut into the stone, reminds us of those in wood and metal, which have disappeared from the real doors.

The tiers have the same sumptuousness; they repeat the arrangement lower down with the same motives, which becomes proportionately narrower and lower from the bottom upwards. The corners are garnished with rich edges, which are remarkably faithful reproductions, in miniature, of the same tower which carries them. The other corners of each cornice have graceful statues of standing or sitting figures, in front of a recess which forms an apsis. The last of the four tiers, resting on the lower block, holds up the coping in the shape of a pot-bellied vase; it covers the paving which contained the sacred repository; only the topmost summit, which was in metal, is missing from this precious little group.

The front hall, with its lateral doors, and the porch which gives onto it, is no less charming. There is the delicate wall carving of square rosaces which occurs again, a century later, at the Baphuon, and two centuries later at Angkor Vat. The doors façades, which are in the same style as those of the sanctuary, are lower.

The great base, with its delicate outlines, which supports the whole, has six staircases garnished with remarkable crouching sentinels, or demons in the form of savages, monkeys and genii with the head of a lion or a bird. Splendid libraries of the usual type stand on each side: three façades are superposed in front of their gable-walls; these are more slender than in the sanctuaries and have the lobed ogival shape with fine flat frames terminating in standing lions, breathing out garlands, which is a pleasant change from the eternal nâgas which everywhere decorate these corners. The four lower façades bear delicate carved compositions. The subjects chosen relate to the divinities worshipped in the sanctuaries; the south library, which communicates with the second temple of Çiva, is illustrated with scenes taken from the legend concerning this god; the north library which is near the temple of Vichnou, has reliefs relating to the history of Krichna,

On the west façade of the south library Çiva, is presented with the features of the ascetics'King, on the top of Mount Kailasa, the slopes of which are garnished with anchorites, with genii which we noticed as guardians of the entrances, and lower down are brahmins carrying out their daily duties or playing with tame stags. Çiva accepts a rosary from Parvati squatting, and Kama, the god of love, is taking advantage of this to shoot an arrow at him, which action will cause him later to be reduced to cinders. The subject of the east façade is borrowed from Ramayana: the hydra-headed and many-armed Ravana is trying to lift up the mountain, where Çiva reigns, to the great terror of the brahmins, of the genii same, of the animals of the forest and even to the awe of Parvati whom the god holds sitting on his left thigh.

On the west face of the north library, the murder of Kamsa is featured. The young Krichna, after overcoming his enemies in the arena, rushes up to the dais and hurls the king off his throne. The bas-relief on the east face has the simple charm of a pastorale : the child Krichna is seen with his brother Balarama, surrounded by animals, in the middle of a beautiful forest, under the refreshing rain represented by a multitude of parallel lines ; above the rain, the clouds, shown by wavy strokes, hold Indra aloft on his triple elephant, surrounded by the winds personified, while the nâga, the god of the waters, holds his head up below the lines of the storm ; the water first sprays the birds, which have risen up into the air to enjoy its freshness.

This rich group of monuments is enclosed inside the first wall, which is opened to the east by a sumptuous sandstone gopoura, strangely flattened out and with lions in front, while on the west another entrance in brick is noteworthy because of the graceful circular columns of it doors.

The series of subsidiary laterite buildings is of less interest. However an exception must be made for some of them, notably the Gopoura II east ; their splendid triangular gables, with large croziers, which closed the tiled roofs with their two slightly concave slopes, are examples of a shape which is unusual in khmer art.

THE ROLUOS GROUP

The Roluos Group, which, as we shall see, is of great interest, is easy to reach, and the three temples composing it are served by three short tracks leading from the "Route Coloniale 1 bis" between Siem Réap and Phnom-Penh, 13 km. south of Siem-Réap; they are shown by large signs. Bakong and Prah Ko are served by one same track and Bakong is 1,500 metres to the right, or south, of the road; the track to Lolei is a little more to the east and it is 500 metres along it; the red roof of the pagoda, which is situated beside the ruins, attracts the eye from the road.

This is an important group which has preserved for us the first grandiose revelation of Khmer classical art, after the dormant period of light construction, which was the only one used first and which, moreover, has always remained in continuous use in Cambodia, even at the time of the full bloom of the great sandstone temples; the custom of employing plaster, which characterizes the first form of masonry and in particular the Roluos Group, has followed from one period to the other. Bakong and Prah Kô were built by Indravarman I (877 - 889) and the Lolei towers by Yaçovarman (889 approx - 910), the founder of Angkor. The first two date from 879 and the latter from 983 A. D.

Bakong (1) was the central temple of the capital of Hariharalaya, which preceded that of Angkor and Lolei stands at the centre of the great reservoir, which was installed to supply it with water. Bakong fulfilled for Hariharalaya the same role which the Bakheng played for the Angkor of Yaçovarman. The monument shows the first example of the type of plan of concentric enclosures, which, after the end of the Xth century, triumphed over the rectangular system.

The monument is arranged around a sandstone pyramid which supported a high light prasat. It is surrounded at the base by eight brick towers and divers annexes of brick or sandstone; a wall 150 metres x 115 metres, leaving a larger space on the east, encloses the whole; a further enclosure is made by a wide moat surrounded by walls and crossed by roads on the east-west axis only; the outside wall, which is 350 metres x 310 metres, has only gopouras, which are real on the east-west axis and false on the other. A last enclosure 850 metres x 650 metres, which was simply of stakes, protected by a smaller moat, surrounds mainly light subsidiary buildings.

The pyramid, which is 60 metres long at the base, has five decreasing tiers making a total height of about 15 metres.

The upper tier forms a massive base for a light edifice of which, naturally, nothing remains. The nature of its materials allowed a much greater height than the later prasats of stone and brick, and,on the paving,the mark of an enormous pedestal remains. The work of Mr. Marchal, in collecting the fallen debris, has enabled us to see that a large sandstone tower, which is more recent than the pyramid, had occupied the summit, replacing the former light tower. These pieces were successfully replaced by Mr. Glaize,thus giving the present appearance to a platform which, when we found it, was quite flat. The sides of the tiers of the

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(1) See cover and photos 48 and 49.

pyramid form a simple bare wall, enclosed between two flat mouldings. On each of these, a staircase projects and the number of its steps diminishes by one unit per tier, while the staircase itself gets narrower to maintain the same proportion with the smaller tier. Here, in spite of a mistaken notion which is ceaselessly repeated, there is no idea of perspective, which is a quite recent drawing technique of which the khmers never had the slightest conception. The blocks enclosing each staircase, have a recess with a maculine or feminine image on each free face. On these stones, were seated lions, while the corners of the tiers had half life-size elephants placed diagonally, harnessed and wearing a collar of bells. On the lower tier, the projection which frames the staircase is prolonged in front, and the lateral walls form the lower part of a two sided gopoura, leaving behind it a narrow courtyard where the staircase ends. This little courtyard is no more than 60 cm. deep, and this curious arrangement has been modified on the north-south axis by the bonzes.

Around the pyramid, stretches a large open space which is more extensive on the east, and is enclosed by a wall with a low coping in the shape of a roof with a herring-bone crest. It has very squat proportions for, at that time, the construction of a wall by means of blocks placed one on top of the other, without any reïnforcement, caused considerable anxiety to the architect. Along this wall, are a number of entrance pavilions or gopouras, the only interesting ones being on the main axis. On the east, there is one big edifice which consists of narrow cross-shaped halls, with porches on the axis; formerly, it had light roofs. The other buildings are similar but smaller and still less well preserved.

The rectangular space surrounding the pyramid was occupied by eight towers. Three of these are now nothing but heaps of debris, and others have also greatly suffered; the two best preserved are those on the west. They are brick edifices, in the form of a redented square of about six metres each side, open to the east, with false doors on the other sides. The door has been strangely cut in an enormous block, after the building of the whole, and this unlikely arrangement shows the anxiety of the architect in the use of this new material with which he was not familiar; the piers are carved with very beautiful inscriptions, which give us much information about the temple. A terrace, with four staircases outside, has left little trace of its existence. Then, the great mass of the tower rises up, decorated with a splendid coating of carved plaster, possessing remarkable qualities of endurance since whole part of it remain after eleven centuries. The principal decorative motive on the walls of these towers, consists of a recess containing male or female images according to the tower, under an arch; only, the images on the west side have no male. These recesses are cut in a block of sandstone, caught in the brick masonry. Above, a strong frieze motive, falling between pendants, seems to be twisted by the wind, and flying figures frame this recess full of remarkable images. The arches of the recesses, with their lobed curves ending in heads of makara, whose trunk lets fall a garland of flowers, open under the superstructure of a three-storeyed edifice of a kind quite closely related to primitive art, with corner mortises, well-preserved and sound, in the bell bottom shape, characteristic of this art. On the third storey, there is a coping in the same style ending in a very bright trident.

The doors are splendid designs but the architect has obviously been embarrassed by the strange idea of cutting the passage-bay through a block of stone. This curious arrangement limited the dimensions of the opening, and one is struck by the smallness of the real bay in relation to the overall size of the door. This is, doubtless, also the reason for the excessive height of the lintel and the widening of the band which crowns it. Thus the architect brings the top of the frame, i.e. the top of this band, on a level with the main face which ends the cornice, and supports the fronton, while the bottom of this outline starts from the middle of the lintel. The huge mass of the fronton rises above these mouldings, overshadowing the minute bay which opens below. This bay is framed by fine round pillars, and sumptuous lintels, with a great monolith band, which are among the most original compositions of khmer art. These lintels reveal a special formula. The search for variety among them is striking, and even so we only possess 14 specimens out of 32, some of which are repeated in each tower. The common type, which becomes monotonous in the long run, consisting of a monster's head from which sprout horizontal garlands ending in climbing nâgas, is not here used in this simple form. We should first note the enrichment of the garland, the knots of which represent various animals or are animated with little personages. The garland finishes behind a large erect lion or garouda, or even a makara, the enormous fish with an elephant's head, with its rising tail, sometimes also behind a lion with an elephant's head. Elsewhere, the garland becomes a cable moulding with various subjects. We will not give in detail the location of these various motives for the visitor will not want to waste his time looking at them all. The desire for variety is demonstrated by one fact: similar lintels in the same tower are always on opposite sides, so that one cannot see two subjects repeated at one same glance. On the blind doors, the frame emphasizes some remarkable finely carved panels from which a head, setting off, seems to be destined to hold a door ring. This makes a splendid motive. Above the bays rose inverted U-shaped frontons, which must have been very rich, but which have lost all ornamentation because of the plaster work which easily fell off the steep surface. Their composition can easily be imagined from the stone frontons on the central tower of the Bakheng, which is slightly later.

The tiers are not very sharply staggered; it is possible that the narrow projections carried corner mortises in the form of prasats.

Between these eight towers, are several sandstone blocks, the purpose of which it is difficult to determine, and there are the partly shapeless debris of four nandins, which were the horses of the Çiva of the pyramid, guarding the four directions. In front and under a shelter, is a wide rectangular base which must have served as a foundation for a light pavilion as at Prê Rup. Beside this, are two annexes consisting of long halls in sandstone, about thirty metres in length, having false windows with balusters in the walls, and they, formerly, had light roofs. Let us ignore the other annexes of which very little remains, and let us take a glance at the edifices of the south-east corner, on tke right, when coming down the pyramid on the main face. These are square brick buildings, with one storey, which have a door only on the west, like the libraries, and the walls of which have long horizontal cylindrical holes opening out on the exterior into graceful lozenges in plaster; to cut these holes in this compact wall was hard work, and in most places it was not completed. Below, runs a frieze with dancing figures in recesses. The brick vault is ruined but it probably ended in two gables, one on the east and one on the west.

The gopouras along the moat, are of mixed construction and in ruins. The two roads are lined with enormous nâgas crawling on the ground, and these are the origin of the balustrade on dies in the shape of a nâga, which florishes in Angkor Vat and in the later art. At the entrance to the east road, is a giant head which is the bestp reserved. Between these nâgas, run two rows of boundary stones which, at a more recent date, doubtless replaced the simply carved wood posts, one of which we have been lucky enough to find, still preserved in a neighbouring temple; these stones are of a more recent type, with a square-shaped head. The whole encloses the rear arm of the cross-shaped outside gopouras, which were also of mixed style. With them, are lions which are also a later addition.

Of the fourth enclosure about the only interesting thing remaining, is a fine brick tower on the north side, which can be seen when returning to the car on the way to Prah Kô; on the east side, it has a remarkable door.

The temple of Prah Kô is approximately half way between the temple of Bakong and the road : its outside ditches are 200 metres from the corresponding ditches of Bakong, and the entrance to Gopoura III is on the road which runs on the north-south axis of the main monument. The fourth enclosure runs well clear of this entrance, and may therefore be more recent than it.

The centre of the temple Prah Kô is a group of six towers in two rows, built on a common terrace ; it is enclosed by a first square wall of 60 metres each side, which is now reduced to its foundations and its six gopouras on the east-west axis. A second surrounding wall is quite close, and stands 95 metres away on the east ; it has the same entrances and encloses a rather special library on the south side, together with annexes of mixed construction. Sixty metres further on, there is a third wall with a ditch before it and it is also furnished with two gopouras. The fourth and last enclosure, open on the two axis, was formed by another ditch and doubtless a fence of stakes ; it surrounds two lakes and measures approximately 800 metres x 450 metres.

The six towers are lined up in two roows and the tower in the foreground, which is the largest, is nicely recessed in the middle. The care taken to bring out a unifying effect, is emphasized by the complete similitude of the east lintels on the three front towers, while they are different on the lateral faces. The towers are of three sizes, irregularly spaced : the central tower, those on the wings and those at the back. The central tower is clearly elongated upwards. All the towers are made brick, and the ornamentation was carried out in blocks of inlaid stone, and more often, in the splendid plaster coating, part of which has fortunately been preserved. In the front towers, the doors are built of stone ; and in therear ones, part is in brick and plaster.

Those edifices are built on a common terrace, furnished with four staircases, the framing blocks of which are decorated with an image in a recess, and some remarkable lions. Three nandins stood in front of the first series of towers and it is they who gave their name to the temple : Prah Kô or the Sacred Ox. The recesses in the towers contain a temple guard, or an apsaras, under the fine plaster frieze which has a moving appearance. On the towers on the east side, there is a god armed with a trident on the left, and a devil with a halberd on the right.

The door frames are bare and simple, and are joined with mitres, a carpenter's method which it is surprising to find used in a masonry building, and which was continued until the period of Angkor Vat. Here, the problem of the arrangement of the door is a little less difficult than at Bakong, and the architect is less embarrassed by the shape of the bay, made of four blocks, thus allowing it to be built proportionately larger, in a tower which, moreover, is smaller. The elongated lintel ends where the cornice begins, which is a successful arrangement exactly the opposite of the final solution, where lintel and cornice dominate. But in this case, the large front of the cornice rises above the lintel, the tympanum of the façade becomes huge and out of proportion, and the architect is obliged to cut it into two with a strong moulding. Around the bay, the octagonal pillars are admirably conceived with large bare surfaces decorated at the extremities with delicate motives. The lintels are also very high; there is less variety than in the preceding temple, and they are also very different from those that follow. The series on the east doors, on the towers on the east face, have a lion's head in the middle, and the garlands sprouting from it, have horses and riders. The garlands turn up at the extremities and hold up a tray of lotuses containing a lion with the head of an elephant, standing on all fours and an armed person holding the reins. In another arrangement, the garland sprouts from a garouda, and ends with nâgas; each knot of the garlands is garnished with a rosace. The various lintels are divided into two types; one type is slightly different, having an elephant in the centre, and winged elephants on the garlands. The door panels have the same fine arrangement, with the powerful head in the centre. The decoration of the frontons is only preserved, in part, on the central tower. The low surrounding arch seems to end in makaras; the tympanum shows recesses with images, and celestial spirits fly beween them; the bottom was garnished with a delicate frieze of hanging garlands, separated from the rest by a moulding. The tiers are incomplete, and their corners formerly carried mortises in the form of prasats.

The towers in the second row, are dedicated to the feminine gods, and are in much worse state of preservation. Of their decorations hardly, anything remains except the recesses for tévodas, where the stone has lasted. The south-west tower is a little better preserved, and here the tévodas can be seen holding up a long-stemmed lotus in one hand and dangling the other.

The very heavy laterite enclosure wall has the same coping in the form of a roof with herring-bone crest; only one example of the latter remains. In the square brick gopouras, the pillars of the doors become circular. The gopouras of the second enclosure are larger, and their brick walls were plastered. On the side, stands rather a special library which resembles the edifices at Bakong with the same curious windows. Not far away, were some subsidiary buildings with corner roofs of tiles, as is shown by the remains of their triangular stone gables, similar to those at Banteay Srei. The other edifices of this enclosure must have been of light construction. Lastly the Gopoura III was another larger hall of mixed construction.

Some fine statues were found in the gopoura I west, having been put there in case of trouble; most of these statues are not the original ones, but those which replaced them under Jayavarman VII, after the sack of Angkor by the Chams in 1177 (1).

The inscriptions indicate clearly the purpose of these sanctuaries; the three on the east were dedicated to Çiva for whom his steed is waiting in each case, and the three on the west to his wife, Gauri. Their date is the same as for Bakong, i.e. 879.

Of the temple of Lolei, which like the Mébons, occupies an island in the middle of the artificial lake, only the two tiered pyramid with, on it, four of the six towers which had been planned, remain intact. These four towers are, contrary to normal practice, and in spite of the fact that the first plan was abandoned, completely finished. On the other hand, they are very badly ruined on the west face, and of the south west side only the north east corner remains. They have lost nearly all their plaster, and because of this, it cannot be seen that they are an almost exact replica of the towers of Prah Kô. The four edifices were built on a common terrace, the four staircases of which I saw still preserved in 1900; along the upper surface, runs a cross-shaped sandstone channel for draining off the rain water. Here, the recesses for images, have a holed arch under curious reproductions of prasats, which are almost identical with the buildings themselves. The lobe curved arches end in heads of makara. The figures resemble those of Prah Kô, except that they are more richly dressed. The men stand in the same order, the gods holding a trident and the devils a lance. The tévodas, with their inevitable drooping hand, hold a long handled fly swatter in the other. The door opening is, here again, cut in one block and there is the same difficulty as at the Bakong. Here, the architect clearly adopts the opposite arrangement to that used at Prah Kô; the beginning of the cornice of the pilaster is dropped to the level of the upper surface of the lintel, and he exaggerates the height of the latter by the use of bands, thus making it run almost level with the cornice of the pilaster. He maintains the division of the tympanum, but reduces the space below it and adorns it with a fine frieze. The opening of the bay is framed with a rich border; the octogonal pillars, which are here more detailed, remain nevertheless clear cut. The lintels and the panels are no less fine than those of Prah Kô and even of Bakong. Among those which have been preserved, one shows, in the centre a statue of Vichnou on a large garouda and the other, which is quite remarkable, has a powerful head of this same mythical bird in the middle. The central motive of a third one is an elephant, but most have in the middle, a large lion's head from which sprout garlands, several of which end with the curious figure with an elephant's head riding its own trunk. The frontons have much suffered and the tiers, which repeat the main body, seem to have been decorated with sandstone statues of persons standing or sitting in front of an arched recess. The upper finishings, which are unfortunate additions made by the bonzes, can be ignored.

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(1) See photo n° 2.

One of the statues, which occupied these towers and which we know by the inscriptions to have been one of the deified parents of Yaçovarman, is the image of his mother or grandmother with the features of the wife of Çiva.

On the ground of the upper tier, which is banked up more than one metre, there are two fine stone lions and an inscription stone which is contemporaneous with the monument. This tier is enclosed by a low wall, the height of which being still reduced by the embankment, overcovering some pillars, the last remains of the adjacent porches. The wall seems to have been simply cut on each side to provide space for the four staircases. The temple is dated 893.

ILLUSTRATIONS

Cover : The Bakong.
1 Tuol Dai Buon (Preiveng) : Vishnu (in the Museum at Phnom-Penh) (photo by R. Dalet).
2 Prah Kô (Roluos) : Statue of a Woman (ph. by E.F.E.-O.).
3 Rup Arak (Phnom Kûlen) : Vishnu. (photo by E.F.E.-O.).
4 Banteay Srei : Man with a Lion's Head (ph. by E.F.E.-O.).
5 Western Mébon : Sleeping Vishnu (in the Museum at Siem-Reap) (photo by E.F.E.-O.).
6 Koh Ker : A Garuda Walking behind the Nâga (photo by E.F.E.-O.).
7 Phnom Krom : A Defender of the Door (ph. by E.F.E.-O.).
8 Prasat Phum Prasat (Kompong Thom) : A Tower in the Art of the Pre-Angkorian Epoch (Pen Sketch by H. Parmentier).
9 Banteay Srei : The Second Eastern Portico (ph. by R. Dalet).
10 Angkor Vat : Apsaras on the Wall of the Library in the Second Court (photo by R. Dalet).
11 Angkor Vat : The Great Staircase in the Central Tower (photo by R. Dalet).
12 Angkor Vat : The Northeast Corner of the Central Tower (photo by R. Dalet).
13 Angkor Vat : The Second Court at the Foot of the Great Staircase (photo by R. Dalet).

14 The Bayon : The Southeast Part of the Highest Terrace (photo by E.F.E.-O.).
15 The Bayon : One of the Towers on the North Side (photo by E.F.E.-O.).
16 The Bayon : Bas-relief on the Eastern Part of the South Side : The Fortune Teller (photo by R. Dalet).
17 The Bayon : Bas-relief in the Southern Part of the East Side : Warfare (photo by R. Dalet).
18 The North Gate of Angkor Thom : The Balustrade of the Demons (photo by E.F.E.-O.).
19 The North Gate of Angkor Thom : A Head of a Demon (photo by E.F.E.-O.).
20 The Baphûon : A Decoration on the Second Eastern Portico (photo by E.F.E.-O.).
21 The Baphûon : In the Gallery of the Second Floor : Some Ascetics in the Forest (photo by R. Dalet).
22 The Phimaenakas : The Eastern Staircase (ph. by E.F.E.-O.).
23 The Parade Ground of Angkor Thom : Wiew from the Terrace of the Elephants (photo by E.F.E.-O.).
24 One of Towers of the Prasat Suor Prat (ph. by E.F.E.-O.).
25 The Prah Palilay : The Eastern Portico and Buddha Calling the Earth to Witness (photo by E.F.E.-O.).
26 The Terrace of the Elephants : Bas-relief in the Interior on the North Side (photo by E.F.E.-O.).
27 Phnom Bakheng : Aerial View (photo by E.F.E.-O.).
28 Phnom Bakheng : The Eastern Staircase of the Pyramid (photo by E.F.E-O.).
29 Prah Khan : A Garuda on the Wall of the Last Enclosure, East Face, South Part (photo by R. Dalet).
30 Prah Khan : The Roots of the Trees Penetrating into the Third Eastern Portico (photo by E.F.E-O.).

31 Neak Pean : The Horse Balaha (photo by E.F.E.-O.).
32 Prê Rup : The Eastern Base of the Pyramid (ph. by E.F.E.-O).
33 Prê Rup : The Pyramid and the Towers ; View from the Southeast (photo by R. Dalet).
34 Eastern Mébon : Lion and Tower (photo by R. Dalet).
35 The Terrace of the Poil Sras Srang (photo by E.F.E.-O.).
36 Banteay Kedei : Interior Gallery (photo by R. Dalet).
37 Banteay Kedei : A Base of a Column (photo by R. Dalet).
38 Ta Prohm : The Fifth Portico on the North Side (photo by E.F.E.-O.).
39 Prasat Ta Kéo : General View Taken from the North Side (photo by R. Dalet).
40 Chau Say Tévoda : The Sacred Bull (Çiva's Mount) and the Base of the Tower (photo by R. Dalet).
41 Western Mébon : The Central Door of the Eastern Façade (photo by E.F.E.-O.).
42 Banteay Samré : The Nave in front of the Central Tower (photo by E.F.E.-O.).
43 Banteay Samré : The Eastern Portal of the Second Portico on the West Side (photo by E.F.E.-O.).
44 Banteay Samré : Fragment of a Pediment (ph. by E.F.E.-O.).
45 Banteay Srei : The South tower, East face (ph. by E.F.E.-O.).
46 Banteay Srei : The Central Tower : A Male Defender of the West Side (photo by E.F.E.-O.).
47 Banteay Srei : The North Tower : A Female Defender of the West Side (photo by R. Dalet).
48 Bakong : The Pyramid and the Central Tower (photo by E.F.F.-O.).
49 Bakong : Decorations on a Side Post of the Pyramid Staircase (photo by E.F.E.-O.).

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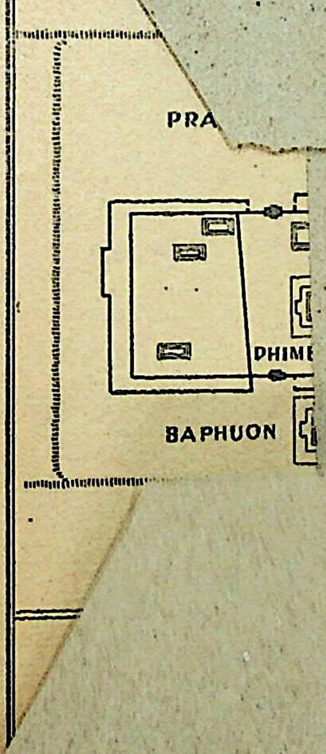
CONTENTS

pages

Story and Religion 5
Architecture 17
Angkor Vat 29
Angkor Thom 41
The Bayon 47
The Baphûon 53
The Terrace of the Elephants 59
The Main Square of Angkor Thom 65
The Prah Pithu Group 71
Terrace of the Leper King 77
The Tep Pranam 78
The Prah Palilay 79
Monument 487 80
Monument 486 82
The Phnom Bakheng 85
The Prasat Baksei Chamkrong 89
Prah Khan 91
The Prah Neak Pean 94
Prasat Kravan, Prê Rup, and east Mébon 97
Banteay Kedei and Ta Prohm 103
The Prasat Ta Kéo and the Spean Thma 109
Chau Say Tévoda and Thommanon 115
Banteay Samré 121
West Mébon 125
The Phnom Krom 126
Banteay Srei 129
The Roluos Group 135
Illustrations 147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BAPHUON